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ABSTRACT

This simulation allows students to experience what it was like to live in the medieval world. For three or four weeks, the classroom becomes a manor, a castle, a monastery, a town, or an army en route to Jerusalem to recapture the Holy Land from the Muslim hordes. The phases of the unit include: (1) feudalism; (2) manorialism; (3) knighthood; (4) monastery; (5) crusades; (6) guilds; and (7) tapestry. Each stage of play involves completion of tasks related to the topic. The culminating activity has students creating a "broad canvas" of their studies. Suggestions are included for modifying the unit for shorter periods of time. (EH)

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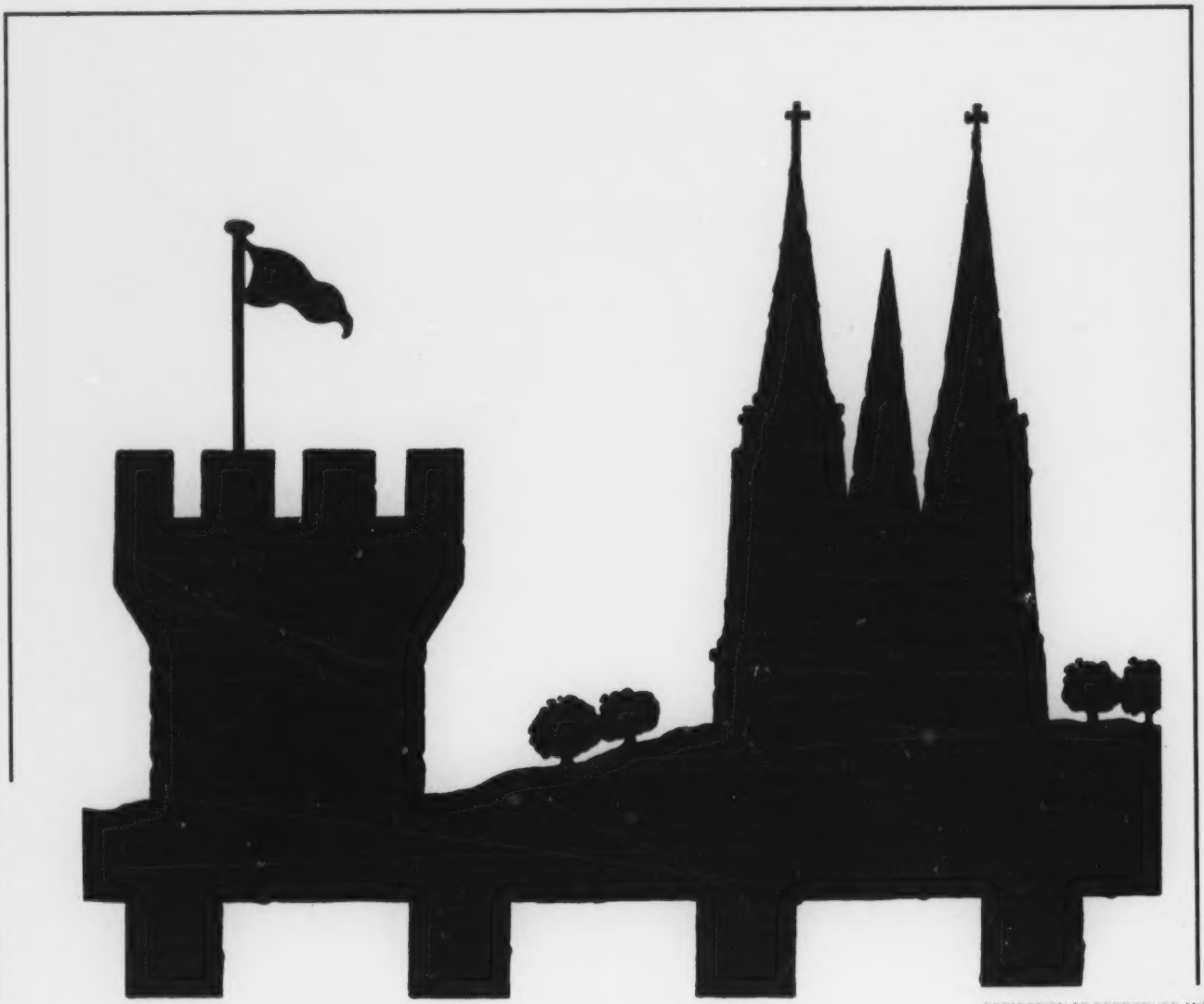
INTERACT
LEARNING THROUGH INVOLVEMENT

COMPLIMENTS OF INTERACT

CHRISTENDOM

A simulation of medieval European society, 600-1300



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SAMPLE

INTERACT
LEARNING THROUGH INVOLVEMENT

CHRISTENDOM

A simulation of medieval European society, 600-1300

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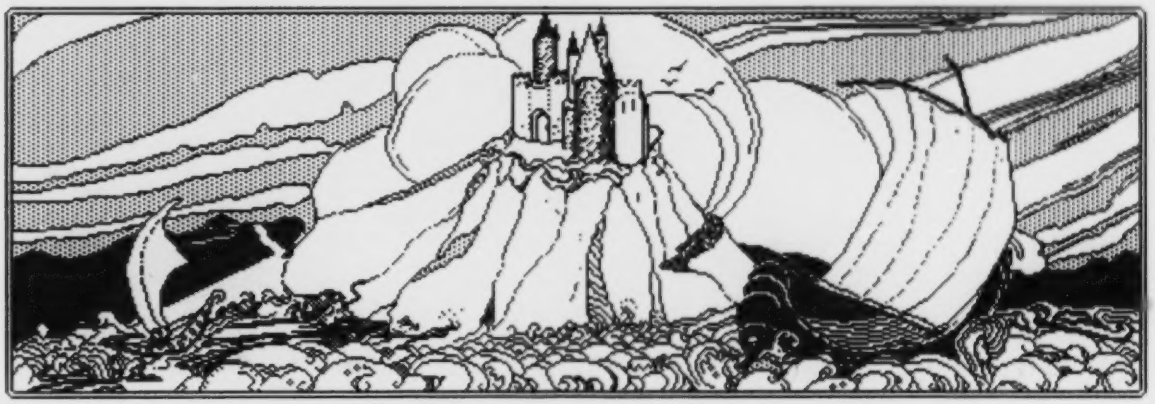
Introduction

In this simulation of Europe in the Middle Ages (600-1300), your students will experience what it was like to live in the medieval world. As with all Interact classroom materials, your students will become involved in their own education through a variety of exciting activities and tasks guaranteed to increase their understanding and appreciation of the people and their achievements which impacted our modern age. Students will discover not only the medieval mind, but also the "days and ways" of our ancestors. During their immersion, students will see the origins of so many of our institutions and traditions.



Why a simulation of medieval Europe?

Current world history classrooms need interactive strategies and materials, particularly for ancient and medieval historical eras. These same teachers need units which will stimulate their students both to think about and participate in ideas and events underriding many current values and traditions.

Medieval European civilization into which this particular simulation delves needs to be studied by our youth for several reasons:

1. While American society is becoming increasingly pluralistic and the demands for more non-western history are extremely vocal, there remains an undeniable mainstream of cultural achievements and legacies from western Europe.

2. The United States was founded by people from Europe, specifically western Europe. Immigrants making the journey across the Atlantic carried baggage which included a rich and colorful heritage from

the Middle Ages and the Enlightenment. Even the explorers who first touched upon our shore are links from the medieval era.

3. Much later, the English who settled in America were the heirs of a great European political tradition. The rights and privileges granted gradually for centuries during the Middle Ages were planted in North America, along with the crops.

4. Many of our customs, rituals, and manners emanate from medieval Europe. Our attitudes about romantic love, warfare, religion, bravery, and property can be traced to this earlier period.

5. Another important reason to study the Middle Ages is to see the direct connections between our own economic system—the guilds, unions, craftsmen, codes of ethics, and competitive economics. All these are similar to a free-market economy, and there seems to be a clear legacy to us.

6. The Crusades influenced every military venture overseas by an industrial power. These ventures seem to be a replay of the religious quests to the Holy Land in the 11th and 12th centuries. A study of these movements, along with the feudal system which produced these medieval warriors, are worthy efforts for your students.

7. Last, it should be emphasized that the medieval Catholic church played an enormous role during the entire era, from the fall of Rome, through the Renaissance and Reformation, to today. The impact is clearly evident from church architecture to church ritual and ceremony. It would be negligent not to include a study of the church and its influence. The title of this simulation is derived from this Christian empire of the Middle Ages—CHRISTENDOM.

OVERVIEW - 1

For three to four weeks—or shorter if you choose to cut out some of the phases—your classroom becomes a manor, a castle, a monastery, a town, or an army en route to Jerusalem to recapture the Holy Land from the Muslim hordes. Just before you begin Phase 1, your students are placed in manors. They review the Student Guide to CHRISTENDOM to learn about feudal farthings and to get acquainted with the room arrangement, which includes the torture chamber where students draw BLACK PLAGUE CARDS. After dealing with other incidentals, students press on to the phases described below.

Feudalism *(Phase 1)* The immersion into CHRISTENDOM begins as students deal with the political and military system of medieval Europe. Specifically, this first phase includes materials with a wide range and appeal. After reading an historical overview essay, a guided imagery lesson draws students back nearly one thousand years into feudal days. They choose a medieval name and occupation, learn about castles, give their manor a name, and, finally, create a feudal contract between lord and vassal in three five-minute negotiating sessions with farthings rewarded to those who effectively handle the negotiations.

Manorialism *(Phase 2)* The economic system, manorialism, takes up this phase and simulates life on a manor. Students become manor residents, participate in an oath-of-homage ceremony, draw a manor map, and build manor dwellings. Finally, students play the medieval game of Tic-Tac-Toe to review their newly acquired knowledge from Phases 1 and 2. Possibly included in this phase is an optional activity in which a serf family is interviewed.

Knighthood *(Phase 3)* After experiencing peasant life in Phase 2, students now role-play more exciting and dangerous people: the mounted warriors of this time—the knights. Students first learn about knighthood's stages and code of behavior. They study the stages of knighthood, review the chivalric duties of a knight, and then sally forth on a SQUIRE'S CHALLENGE to become a knight by showing their loyalty and devotion to the code they have sworn to uphold. Next, students create a heraldic coat of arms for display and complete their journey through the stages of knighthood with a tournament joust. To review the information studied in the first three phases, students compete in a "Medieval Jeopardy" exercise.

Monastery *(Phase 4)* The previous rousing lifestyle of a knight ends abruptly as students enter the silent, solitary, and spiritual world of a monk in Phase 4. The church's impact and pervasive role in the Middle Ages is explored as all "brothers" take a monk's vow. Then the abbot, or head monk, leads them through a typical day of meditation, recreation, and finally the illumination of medieval manuscripts in the scriptorium. (Gender is ignored during this phase—girls as well as boys become "brothers.")

Crusades *(Phase 5)* The impact and stirring events of this religious quest to the Holy Land come alive in this phase. Students learn the essential facts, become inspired by Pope Urban II's speech, complete a crusader's map of their bold journey, and then choose a manor "champion" to demonstrate his/her geographic competence. Be-decked with helmets and newly found zeal, students set off to cross

Europe, touch upon its cities, and finally reach their goal—Jerusalem. The journey may take them throughout your classroom or school campus as they halt at various cities to answer questions about the historic crusades and their significance.

Guilds *(Phase 6)* This entrepreneurial phase thrusts your students into the commercial origins of the modern world as they set up guilds to produce goods for market day. A guild sign must be produced for an illiterate population, and students must simulate producing products to be sold along Guild Street in their growing European town. High guild standards must be met before a student's works are judged to be masterpieces so that he/she earns the title of *master craftsman.* With a sacred oath and a predetermined fee, students who have met the guild requirements may join their guild.

Tapestry *(Phase 7)* If you decide to do all or most of the phases in CHRISTENDOM, Tapestry gives your medieval people an opportunity to work on a "broad canvas" that summarizes their learning and experiences. Still working in manors, students draw and decorate a Bayeux-like tapestry illustrating each of the six previous phases. Each manor takes one phase. Using a five-foot to seven-foot piece of fabric or butcher paper, students fill the tapestry with Latin words, graphics, symbols, and a brief story line. The finished product can then be used as a colorful backdrop for the next phase, Banquet.

Banquet *(Phase 8)* A fitting finale for the Middle Ages is a feast in a "castle." Students gather to celebrate life, listen to poetry and song, and taste the foods "grown" on their manors. Integrated into the festivities will be the lord's court, where the lord of the manor tries cases and decides on appropriate punishments for the transgressors. Recognition and awards for the top farthing earners end the banquet. Students are now ready to prepare for the Torture Chamber, or final test.

Torture Chamber *(Phase 9)* This phase is not part of the simulation. Rather it is a cooperative learning review and testing exercise used to prepare students for a final unit test. You construct a test to reflect the subject matter you have covered; it may be in both objective and essay formats.

SETUP DIRECTIONS - 1

1. **Understanding the simulation** The adventure your students are beginning will in many ways be an adventure to you. First of all, do not be overwhelmed by this notebook's size. Take enough time to go over its contents rather thoroughly. Doing so will allay your fears and get you excited about what is ahead. Second, as you read, start considering right away which of the many activities and information sheets you think you will want to use. Consider your students' ages and abilities, as well as your time constraints.

2. **Decision about time** Consider your previous teaching of this historical period while deciding how long you wish to spend on CHRISTENDOM. You may wish to incorporate successful activities you have used in the past, including traditional textbook assignments. Place handouts or lesson plans for such activities in appropriate tab sections of this notebook so that the notebook truly becomes *yours*. If you are pinched for time, select only certain CHRISTENDOM phases the first time you use this simulation.

3. **Using the whole simulation** Using all of CHRISTENDOM is time well spent if your course can afford it. Students will come away with several memories to last a lifetime. Of course, feel free to extend or reshape the unit to coincide with your own ideas. Add whatever videotapes, recordings, field trips, or speakers you may have available. A list of suggested films is provided on pages 1:13-14 in this section.

4. **Duplication** Once you have decided upon your time frame, check ahead of time to see what you will need to duplicate from the introductory page of each phase. You will most likely choose to start Day 1 with a class set of the Student Guide. Having made the decision about time and which phases you will use, duplicate, at first, only these items which are common to all phases:

   - CHRISTENDOM MANOR SHEET (one per class)
   - FEUDAL FARTHING SCORESHEET (class set)
   - MEDIEVAL NAMES (class set, transparency, or two to three to post)
   - MEDIEVAL OCCUPATIONS (class set, transparency, or two to three to post)
   - BLACK PLAGUE CARDS (class set)
   - STUDENT GUIDE (class set)

5. **Room environment** Your room environment will greatly affect the simulation's success.
   - If you have sufficient wall space, choose students to draw a castle—as large as possible—on butcher paper. This becomes the backdrop for your mini-lectures and students' daily activities.
   - The shields completed in the early phases make a beautiful border for your blackboard or a medieval mural.
   - Even though students do not move into their manors until Day 2 or 3 of CHRISTENDOM, rearrange the desks prior to beginning the simulation. Cluster the desks into groups of five or six, enough for five to six manors. Try to allow each group to have its own space in the classroom.
   - Choose an area of the room in which to create the dungeon. Place a straight-backed chair against the wall where students will sit to select the BLACK PLAGUE CARDS. To add a gruesome touch, paint a dark mural to put behind the chair.
   - Incorporate FEUDAL FARTHING SCORESHEETS into your bulletin board. Doing so allows students to keep track of their standing in the competition.

6. **Grading and feudal farthings** Grading should *not* be determined by the number of feudal farthings a manor accumulates. *Make this clear to students from the beginning.* Keeping track of feudal farthings does stimulate a sense of competition within your classroom, but you, the teacher, must determine how you will grade your students. Periodic quizzes, perhaps at the end of each phase, could be given, as well as a comprehensive final exam. Consider honoring top feudal farthing award winners in each phase. Also single them out during the Banquet phase by giving them the titles of lord or lady which they earned during the Knighthood phase. (What you might do is grade individual efforts as you would normally; then, you could award a half-letter grade bonus at the end of the simulation for the top teams.)

   Recommended feudal farthing activities:
   - completion of homework (10 points)
   - BLACK PLAGUE CARDS (see cards for points)
   - Completion of manor building (50 points)
   - Coats of Arms (10-25 points)
   - CRUSADE (25 points)
   - GUILD MARKET DAY (25 points)
   - TORTURE CHAMBER (50-100 points)
   - Other tasks throughout should be graded accordingly

See individual phases for additional suggestions regarding certificates, prizes, and privileges.

7. **Notifying parents** The success of this simulation will be heightened if you send a letter home to parents prior to beginning the simulation. In your letter share with the parents a copy of your time plan for CHRISTENDOM and perhaps a Student Guide. This is also a perfect opportunity to inform parents how they might be of assistance throughout the simulation, especially in the Banquet phase.

8. **Grouping your students** All students must be placed in medieval manors *before* Phase 1 begins. Use discretion as to whom you place in each manor. For example, the same number of capable and less capable students should be taken into consideration. Also consider balancing the groups by gender.

9. **Leadership** When the simulation calls for an emcee, aide, or king, choose capable students. Some activities have no designated leaders, but perhaps to insure that the class stays on task, you should select a capable student facilitator or overseer.

10. **Tips for success**
    - Either place on the chalkboard (bulletin board?) or give your students a copy of your unit time chart for the simulation. It arouses interest and helps them to anticipate upcoming events. Be certain to explain that you will be flexible, that no simulation calendar is cast in cement.
    - Recruit students who wish to be in charge of the room environment. They can help you before school, during lunch, or after school.

11. **The donjon** CHRISTENDOM allows you to isolate and punish students who misbehave, don't cooperate, or fail to complete their work. Details for this flourish are contained on the sheet entitled The Donjon on page 1:10.

A place for transgressors

The donjon

An extra flourish to CHRISTENDOM would be to make use of a donjon, or dungeon. Originally a jail was part of the castle's keep, where the family of the lord lived. Eventually, this place to put transgressors or criminals was changed to the most fortified portion of the castle, the donjon.

When and how to use a donjon

Set up a corner of your classroom with chairs or desks facing a wall to use as a jail or donjon. Let students know what kind of behavior produces a candidate for such an isolated confinement. "Crimes" or transgressions which might get them institutionalized are:

- failing to do their work in any phase;
- misbehaving, not following directions, yelling, being out of their seats, or wearing improper attire;
- being sentenced by THE LORD'S COURT during the Banquet phase;
- failing to cooperate when on the crusade, or when building manor dwellings;
- copying or stealing other's work;
- turning in sloppy, incomplete, or substandard work.

Use of the donjon should not be indiscriminate and arbitrary. Emphasize the need for order in each phase of CHRISTENDOM. Warn each leader/lord of the manor to keep order in his/her own house. As another flourish, you may want to dock each person in a particular manor a certain amount of feudal farthings as he/she heads for the donjon.

Length of sentence

The length of a "jail" term should vary with the severity of the crime. Losing feudal farthings and spending the rest of the class period in isolation are normally adequate penalties which clearly mete out punishment.

BLACK PLAGUE CARDS

Chance creates suspense

Introduction

BLACK PLAGUE CARDS add an ongoing sense of competition to the simulation. Although you may choose to eliminate this aspect of the simulation, our experience has been that chance creates suspense, and therefore students will consider this daily activity to be one of the highlights of the simulation.

Students earn feudal farthings throughout the simulation. By choosing BLACK PLAGUE CARDS, students stand to lose these feudal farthings. (Farthings were bronze coins which were equal to one-fourth of an English penny. The farthing was first used in the late 1200s, when Edward I was king of England. The use of the farthing was discontinued in approximately 1600 during the English Renaissance.)

Procedure

1. Each manor is assigned a number (1-6).

2. You (or a student) rolls one die daily or as often as you like. The manor whose number comes up on the die then selects a BLACK PLAGUE CARD.

3. BLACK PLAGUE CARDS should be duplicated and kept in some sort of pewter tureen or wooden bowl, from which one student chooses a card.

4. After the card has been chosen and read aloud, the affected manor should record the gained or lost points on the FEUDAL FARTHING SCORESHEET.

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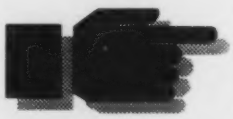

See your school's friendly librarian in order to set up a shelve or cart of books in the library saying .. Reserved for CHRISTENDOM students ...

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* *These items are suitable for young readers.*

Interact wishes to thank Dover Publications in New York for permission to print these illustrations: pp. 4:8-9 and 6:8-9 from A. G. Smith's *Knights and Armor Coloring Book*; pp. 3:9-10, 16, 21; 5:8-9,11-12; 7:7-8; and 9:20 from Greer's *Life in a Medieval Village Coloring Book*; and pp. 3:13, 3:22, 4:7, and 6:7 from Braun and Schneider's *Historic Costumes in Pictures.*

Mohammed, Messenger of God This unsuccessful 1976 movie portrays the seventh-century religious leader in a most reverential way, even if the three-hour epic "staggered" and "stumbled" as an interesting film. It stars Anthony Quinn.

El Cid Starring Charlton Heston, this 1961 epic made in Spain has splendid action sequences, authentic costumes, and majestic dialogue and music. Depicts the Spanish "lord" or "leader" in three hours of spectacle.

Camelot The Arthurian court with music. Adapted from the successful Broadway play with Richard Harris as Arthur, Vanessa Redgrave as Guinevere, and Franco Nero as Lancelot. Very long and tedious, but excellent songs, scenery, and romance.

The Crusades This 1935 Cecil DeMille extravaganza is a true epic of medieval pageantry. It depicts King Richard's crusade to the Holy Land with lots of authentically draped sets and actors. "A cast of thousands," including Henry Wilcoxon, Loretta Young, and Alan Hale.

Excalibur The story of King Arthur with alternating bolts of gore and romance and some modern (1981) humor. It is visually magnificent, but some scenes would likely be overly confusing, gory, or sexual for your young students. Stars Nicol Williamson and Nigel Terry.

Ivanhoe A big-budget medieval epic based on Sir Walter Scott's novel about knights in medieval England. Great scenes of tournaments and jousting fill the screen in this 1952 spectacular starring Robert Taylor, Elizabeth Taylor, and Joan Fontaine.

King Richard And The Crusaders Made in 1954, the film covers familiar territory with Richard going on a crusade to the Holy Land. It portrays Saladin as a worthy opponent, thanks to Rex Harrison's performance as the Moslem warrior.

Knights of the Round Table Robert Taylor plays Lancelot in this 1953 film with Ava Gardner, Mel Ferrer, and Stanley Baker. Like *Ivanhoe*, the visuals, costumes, and scenery outweigh the heavy dialogue and weak plot. Just under two hours of medieval fluff.

The Black Rose Released in 1950, this tale of a 13th-century scholar traveling to China ("Land of the Mongols") has a really memorable performance by Orson Welles. It also stars Tyrone Power and Jack Hawkins.

The Black Knight If you can believe Alan Ladd in armor, this film may be worthy as it covers Arthurian England. Actually Ladd at 5'4" was probably the same height as most knights, if we judge such trivia by armor in museums.

A Connecticut Yankee in King Arthur's Court Made in 1949 and starring Bing Crosby and Rhonda Fleming, this film is a musical version of Mark Twain's story of a modern New Englander's impact on Arthurian England after he is transported in time to the early Middle Ages. Once there, he pulls off miracles and becomes a wizard (and wins the girl, or course). Very enjoyable for all ages.

The Warlord Made in 1965 with Charlton Heston and Richard Boone, it depicts life in medieval England but has a subplot unsuitable for anyone except mature moviegoers. (The warlord wants to bed down with his vassal's wife as part of the feudal contract.)

TIME SEQUENCE

Day 1: Introduction

1. Before Day 1 begins, do several things:
   - Rearrange the room to accommodate the manors/groups around the room, so that you may make minor adjustment required in the phases you've chosen to use.
   - Complete the student groups on the CHRISTENDOM MANOR SHEET.
   - Duplicate the common forms needed for the day and used throughout the simulation.

2. Pass out the simulation's Student Guide. Choose various readers to read it aloud while the rest read it silently. Briefly discuss it and mention why you have chosen to spend days/weeks on the topic (see Purpose for specifics). Explain, too, what CHRISTENDOM offers in terms of interaction and cooperative learning.

Feudal Farthing Scoresheet

You are responsible for recording all feudal farthings earned as a manor during each phase. Members of the manor earning the most feudal farthings will win the distinction of becoming lords and ladies at the end of CHRISTENDOM.

CHRISTENDOM name:

Real name:

Name of manor:

Feudalism

Manor

Monastery

Knighthood

Joust

Crusades

Guild

Black Plague

Torture Chamber

TOTAL

3. Pass out FEUDAL FARTHING SCORESHEET. Explain, first reading the directions under the armored figure. Students are to put their points in the 10 shields.

4. Show students the Torture Chamber, where they will sit to draw BLACK PLAGUE CARDS from a tureen or box. Explain that BLACK PLAGUE CARDS will add ongoing competition to the simulation. You may want to explain both BLACK PLAGUE CARDS and the Torture Chamber at this juncture.

5. If time is left, ask questions to insure understanding of the materials handed out so far. Tell them Phase 1: Feudalism begins tomorrow.

UNIT TIME CHART (Phases 1-6)

Introduction Introduce and set up the simulation 1	**Phase 1: Feudalism** Read BACK-GROUND ESSAY Experience guided imagery 1	Background Lecture Introduce feudal contracts Select names and occupations 2	Negotiate feudal contracts HISTORY WORD PUZZLE 3	**Phase 2: Manor-ialism** BACKGROUND ESSAY and LECTURE NOTES Roles ... ID tags ... 1
Phase 2: Manorialism Work on MAP OF THE FIEF Prepare for serf family interview 2	Serf family interviewed MAP worked on 3	Judge map Tic-Tac-Toe exercise for review 4	**Phase 3: Knighthood** BACKGROUND ESSAY and LECTURE NOTES Introduce heraldry and coats of arms 1	Work on heraldry Make shields 2
Phase 3: Knighthood Present shields Hand out SQUIRE'S CHALLENGE 3	Knighthood ceremony 4	*(Optional:* Have A TOURNAMENT JOUST) 5	6	Academic jousting ... MEDIEVAL JEOPARDY 7
Phase 4: Monastery BACKGROUND ESSAY and LECTURE NOTES Administer monk's vow 1	Lessons 1 and 2 ***Note:** If your class is going to have the Phase 8 banquet—better get prepara-tions started!* 2	Lesson 3 Monks illuminate passages 3	Quiz monks 4	**Phase 5: Crusades** BACKGROUND ESSAY and LECTURE NOTES 1
Phase 5: Crusades Map ... helmet ... cross ... pope's speech The race begins ... 2	... and ends 3	**Phase 6: Guilds** BACKGROUND ESSAY and LECTURE NOTES Organize guilds 1	Guilds work on making their shop signs ... finding/creating products ... 2	Market day with awards 3

UNIT TIME CHART (Phases 7-9)

NOTE.....

If your class is going to have the Phase 8 banquet, be sure you have started your preparations quite a while ago!

Phase 7: Tapestry

Explain A CHRISTENDOM TAPESTRY and organize 1	Manors work collectively to design and then put together separate sections of a large tapestry 2	Manors complete the tapestry and hang it in preparation for the upcoming banquet 3

Phase 8: Banquet

You will likely need to set aside several class periods to give students time to work on their planning 1	Some of these class periods could be used for other activities 2	3	4	The banquet takes place 5

Phase 9: Torture Chamber

Manors draw phase to focus on while writing questions to ask and to answer 1	Preparation for the hot seat torture chamber review 2	Torture chamber review takes place 3

NOTE.....

Another option to consider: Why not blend Phases 8 and 9 so that students are preparing for and experiencing both at about the same time?

CHRISTENDOM MANOR SHEET

Period _____

Class _____

Manor 1

Manor 2

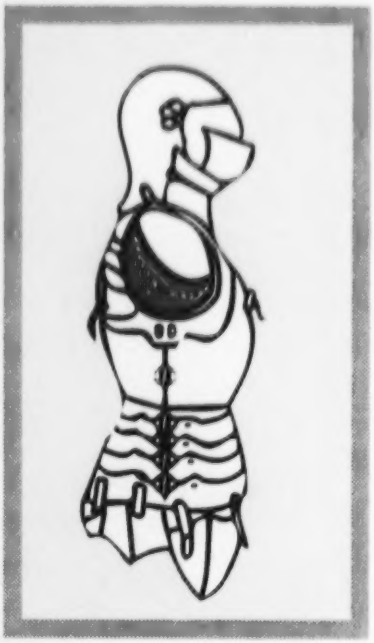
Manor 3

Manor 4

Manor 5

Manor 6

FEUDAL FARTHING SCORESHEET



You are responsible for recording all feudal farthings earned as a manor during each phase. Members of the manor earning the most feudal farthings will win the distinction of becoming lords and ladies at the end of CHRISTENDOM.

CHRISTENDOM name:

_____

Real name:

_____

Name of manor:

_____

Feudalism ff's

Manor ff's

Monastery ff's

Knighthood ff's

Joust ff's

Crusades ff's

Guild ff's

Black Plague ff's

Torture Chamber ff's

TOTAL ff's

MEDIEVAL NAMES

Men

Percival
Baldwin
William
Philippe
Harold
Tom
Bertrand
Charles
Arthur
Henri (On-ree)
Roderick
Arnoul
Leopold
Roland
Merton
Michael
Roger
George
Francis
Wilfred
Will
Leo
Alan
Gerbert (Jer-bare)
John
Bartholomew
Gregory
Robert (Ro-bare)
Odo
Raymond
Richard
Lorenzo

Rollo
Abelard
Oswald
Edward
Clovis
Hugh
Culbert
Geofferey
Lothaire
Stephen
Merlin
Villard
Jack
Peter
Pepin
Dominic
Joseph
Tristan
Simon
Guido
Otto
Omar
Gilbert (Gil-bare)

Women

Elizabeth
Ardeth
Mary
Gwen
Bronwyth
Adele
Roslyn
Marian
Matilda
Emma
Ethel
Martha
Ellen
Clare
Aliena

Maud
Kathrine
Tilly
Anne
Margaret
Miriam
Bertha
Yolande
Isolte
Ethelfled
Ruth
Agnes
Waldrada
Theutberga

Note: Males may add a last name reflective of their occupations (for example—tailor, cooper, miller, builder, blacksmith, bowman—ex. Jack the Mason) or physical appearance (for example—red hair, bow legged, etc.). Females, however, must refer to themselves in this manner: "Elizabeth, wife of Gerbert Bowlegs."

The origin of last/sur-names Until the late middle ages, people had no use for last names. Usually they just used their first names and maybe their town of origin. But as towns and cities grew, duplicate names caused confusion for tax collectors so people were forced to add another identity. When they did, they added a word(s) that indicated the town they lived in (Robert de Tours), their father (John's son), a physical characteristic (little), or their profession. For example, a son of John's might have become Tom Johnson. Much later, middle names appeared, probably for the same reason—taxes!

MEDIEVAL OCCUPATIONS

Note: Only males will take occupations. Their wives have no formal occupation; therefore, they will be referred to as previously mentioned. Example, "Agnes, wife of Merton the Tailor."

- Gamekeeper
- Miller
- Plowman
- Baker
- Mason
- Woodcutter (Cutter)
- Singer-Troubadour
- Woodcarver (Carver)
- Butcher
- Marshal
- Watchman
- Stonecutter
- Clerk/Clark
- Queen
- Wheelwright
- Soapmaker
- Monk
- Walker (cloth on a lathe)
- Parker (keeper of the lord's parks)
- Sentry
- Bowman
- Carpenter
- Fisherman (Fisher)
- Blacksmith (Smith)
- Hunter
- Knight
- Porter
- Bridge keeper
- Cook
- Page
- Squire
- Dyer
- Fuller
- Boatman
- Turner (makes things)
- Tailor
- Cooper (barrelmaker)
- Weaver
- Forest keeper
- Builder
- Apprentice glassworker
- Armour keeper
- Shield keeper
- Milliner (Milner)
- Hawker
- King
- Tanner
- Saddler
- Cobbler (Shoemaker)
- Groom (tends horses)

Black Plague Card

A member of your craft guild has produced a fine specimen of work–so fine, in fact, that he/she has passed the examination for mastery. Your guild celebrates and awards the young master 15 feudal farthings. Unfortunately, he/she is also addicted to drink and must give a two-minute speech to the class on the evils of alcohol to avoid losing his/her award.

Black Plague Card

The abbot of your monastery discovers that one among you is a monk who has broken one of the vows of obedience he took when he became a monk of the St. Benedictine order. To break a vow is a matter of tragedy! Lose 20 feudal farthings.

Black Plague Card

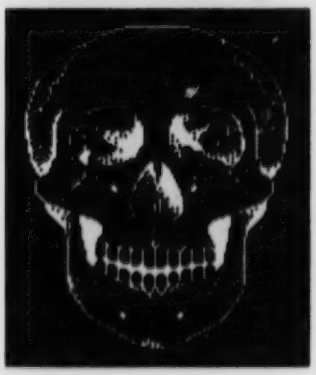
Johannes Gutenberg needs an apprentice in his print shop. In order to prove your skill, land the job, and earn 20 feudal farthings, you must prepare a short example of your fine moveable print for your teacher by tomorrow. Your sample must look as authentic as possible. Your teacher will determine whether or not you earn 20 farthings.

Black Plague Card

The bubonic plague has struck your manor, killed many serfs, and spread to your lord's castle. Half of your manor dies and you lose 30 feudal farthings.

Black Plague Card

As soon as your guild sets up your booth and gets your goods out on display for the village market, a band of robbers descends upon you, steals your crafts, and pillages your booth. Lose 10 feudal farthings.

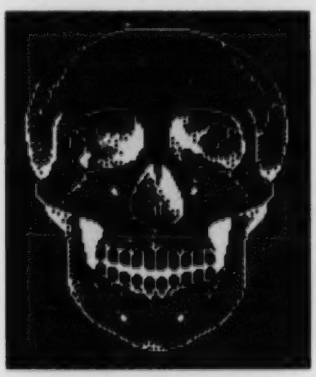


Black Plague Card

During your apprenticeship for Roger Bacon, you begin experimenting with chemicals. Your creation of a simple steam engine which emits fire and steam convinces people you are associated with the devil, or at least a wizard with strange magical powers. Roger Bacon is thrown in prison and you lose 10 feudal farthings.

Black Plague Card

Inspired by Pope Urban II's speech, you and your troop of crusaders hastily embark upon a voyage to recapture the Holy Land. Six months into your voyage you run short of supplies, are turned away by the citizens of Constantinople, and are forced to move on to Asia Minor. Many of you are annihilated by the Turks. Lose 10 feudal farthings.



Black Plague Card

Having successfully reached the Holy Land during your crusade, you return home anxious to inspire and recruit others to follow you in another journey to the Holy Land. Prepare a 30-second inspirational message to recruit fellow crusaders. Wearing appropriate attire, present your message to the class tomorrow. For each member of another manor who agrees to go with you, you will be awarded 5 farthings.

Black Plague Card

You're fed up! You're tired of working from dawn to sunset and devoting your entire life to supporting your lord. Close to starvation, you take up with a band of outlaws living in the nearby woods. If you successfully remain in hiding for one year and a day, you will have escaped serfdom! Before you may collect 15 feudal farthings for your escape, you must write a letter to your lord describing the injustices of life as a serf. Read your letter to the class tomorrow. If a majority of the class agrees you have been mistreated, you will receive 15 farthings; otherwise, your manor will lose 15 farthings.

Black Plague Card

The king honors a member of your family who has left his worldly possessions behind to join St. Francis and the Little Brothers of the Poor. How honorable! Of course, you lose 20 feudal farthings as a result of your sacrifice.

Black Plague Card

Your manor celebrates spring with festivities and a celebration around the maypole. One of your peasantry stops to write a love ballad to be sung by a local minstrel. You must sing this ballad to the class tomorrow to avoid losing 15 feudal farthings.

Black Plague Card

A page on your manor is asked by Sir Lancelot to recite the Stages of Knighthood. Lancelot promises 5 feudal farthings for each stage cited and an additional 5 feudal farthings for a description of each stage. Of course, your manor will lose 5 farthings for each stage it cannot recite or describe well.

Black Plague Card

Although your lord's castle is under a gruesome siege, you and your manor family outthink the attackers by hiding out in the castle dungeon. Fortunately, you had left six months worth of provisions there after the last attack! Flip a coin to determine if the goods are still edible. If you call correctly, your manor will gain 20 farthings; but if you call incorrectly, you lose 20.

Black Plague Card

The lady of the castle invites all of the girls on your manor to visit for an afternoon of needlework. There they care for the children and embroider a tapestry for the dining hall. Unfortunately, none of your manor's domestic work gets done. Lose 15 farthings.

Black Plague Card

Charlemagne, king of France, makes schools available for all the people in his kingdom. The peasants rejoice and your manor prepares a school site. Unfortunately, he also imposes a tax of 15 farthings, which your manor loses.

Black Plague Card

Your lord's castle is under siege and he calls you to help defend it. While you are gone, your fields are left unattended, and you lose 10 feudal farthings.

Black Plague Card

While on a hunt with your lord, one of your hounds becomes "spooked" by a wild boar causing you to lose the trail of a young deer. Your lord is angry and annoyed! Lose 10 feudal farthings.

Black Plague Card

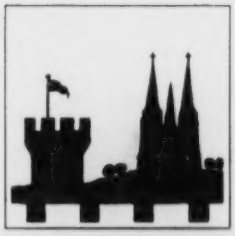
Your falconer's hawk has its leg caught in its own silver chain. The fat, juicy pheasant it was to catch flies free, and you lose 10 feudal farthings.

Black Plague Card

On your way to attack your foe's castle, the sentinel guarding the highest tower spots you. You try to hide under your battering ram, but he is too quick and pours burning pitch down upon you. Lose 10 feudal farthings.

Black Plague Card

You have been awarded the sacred position of "herald." Bearing no arms, and dressed in a sleeveless tunic bearing the coat of arms of your lord, you are entrusted with the knight's valuables during the battle. Unfortunately, he is killed. Upon reading the will of this fallen knight, you discover you are the sole beneficiary of his manor. Identify and bury the dead, then collect your 10 feudal farthings, or give the farthings to the manor's survivors.



CHRISTENDOM

A simulation of medieval European society, 600-1300

STUDENT GUIDE

Introduction It is time to leave behind the togas, the civil wars, the squabbling emperors—and even the sow's udders stuffed with salted sea urchins served at lavish Roman banquets. We must head north and leap across time to 1100—the Middle Ages—a time sandwiched between the ancient Greeks and Romans and our modern age.

Look around closely. The landscape is dotted with castles, cathedrals (the so-called Sermons in Stone), small villages, and vast expanses of arable land cut neatly into strips. These are the manors on which medieval Europeans live. Some live better than the peasants, those who toil endlessly as they scratch a living from their lord's fief, or land.

Imagine it is spring. Your eyes catch a colorful tournament field. Here plumed and fully armored knights ride toward each other until one combatant is unhorsed. Suddenly cheers and groans pour from grandstand crowds and the lord's box. Yet, many knights who usually practice their warrior skills in these jousts are not present today. They are off on a crusade riding sturdy war horses across Europe to the Holy Land.

The religious faith which inspired these crusading knights plays an important role in the Middle Ages. The Catholic church has its own army of priests, nuns, and monks who tend to the spiritual and physical needs of medieval people. Some monks live in cloistered monasteries, rarely speak, renounce worldly possessions, and sit at desks illustrating passages from the Bible. Their finished work is magnificent and beautiful.

In this different world the Christian religion dominates and greatly influences all who live in Western Europe between 600 and 1300. It is ... CHRISTENDOM!

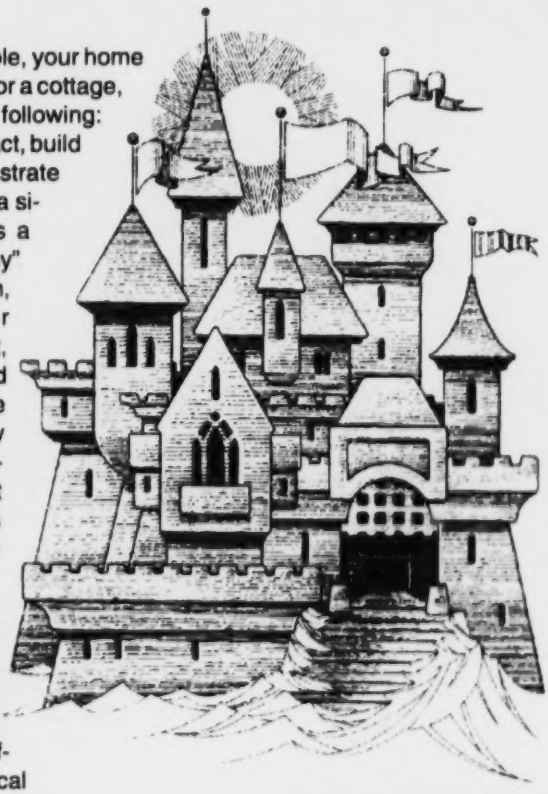
Experience medieval life You and your classmates are about to simulate medieval European society from the fall of the Roman Empire in the fifth century to the beginning of the Renaissance in the 15th century. At the beginning of the Middle Ages, barbarian attacks were a constant threat. Rich and poor alike sought refuge on manors in order to survive. Life was plagued with starvation, wars, religious crusades, and sharp differences between the social classes. Yet, amid this turmoil emerged artisans, magnificent castles and cathedrals, and new towns.

Depending on your role, your home will be either a castle or a cottage, and you will do the following: create a feudal contract, build manor dwellings, illustrate literary passages as a silent monk, march as a soldier in "God's Army" en route to Jerusalem, joust with another knight in a tournament, create a tapestry, and feast on victuals while being entertained by jesters, poets, magicians, and acrobats at a banquet. All this is in store for you in the following phases.

Feudalism *(Phase 1)* You begin by dealing with the political and military system of medieval Europe. After reading an historical overview essay, a guided imagery lesson throws you back nearly 1,000 years to feudal days as you choose a medieval name and occupation, learn about castles, give your manor a name, and, finally, create a feudal contract between lord and vassal in three five-minute negotiating sessions. Money (feudal farthings) is awarded to those who can choose the other side's obligations.

Manorialism *(Phase 2)* The economic system called "manorialism" unifies your life on a manor. You become manor residents, participate in an oath of homage ceremony, draw a manor map, build manor dwellings, and, finally, play a middle ages tic-tac-toe game to sum up your newly acquired wisdom from the first two phases.

Knighthood *(Phase 3)* Leaving your peasant life behind, you now role-play knights, a more exciting and dangerous role. First, you learn about knighthood's stages and behavior code. Then to reinforce your chivalrous duties, you sally forth on a SQUIRE'S CHALLENGE and be-



come a knight by completing seven quests to show your loyalty and devotion to the code you swore to uphold. Next, you create a heraldic coat of arms. To sum up your learning from the first three phases, you compete in a question/answer contest called MEDIEVAL JEOPARDY. (Girls assume the roles of young men in this phase.)

Monastery *(Phase 4)* Next you adopt a monk's silent, solitary, spiritual life. As "brothers" you take A MONK'S VOW (e.g., never to marry or to win worldly goods). Then the abbot, or head monk, leads you through a typical day of meditation, recreation, using Latin phases, and, finally, illustration of medieval manuscripts. (Girls also role-play young men in this phase.)

Crusades *(Phase 5)* A stirring religious quest to the Holy Land comes alive in this phase. You become inspired by Pope Urban II's speech, make a crusader's map of your army's bold journey, and then, having chosen a manor "champion" to display geographic competence, set off with helmets and new-found zeal to cross Europe. After touching upon its cities, you finally reach your goal: Jerusalem. The journey actually takes you around the classroom or campus as your army halts at various cities to answer questions about the historic crusades.

Guilds *(Phase 6)* You meet the origins of the modern commercial world as you set up guilds to produce goods for market day. Along the way, you make a sign for an illiterate population and display products to be sold along a guild street in growing European towns. These creations must meet high guild standards before they are judged "masterpieces" and thus earn you the title of *master craftsman.* (Of course, you must take a sacred oath and pay a pre-determined fee to gain this honor.)

Tapestry *(Phase 7—optional)* You work on a broad canvas to sum up your previous learning and experiences. Still working in manors, you decorate a Bayeux-like tapestry displaying each of the previous six phases. Each manor takes one phase and a five-foot to seven-foot piece of fabric or butcher paper and fills the tapestry with words, graphics, symbols, and a brief story line reflecting the chosen phase. The finished product is then used as a colorful backdrop during the banquet.

Banquet *(Phase 8)* Your fitting finale is a feast in a castle, where all of you gather to celebrate life, listen to poetry, sing songs, and taste the foods "grown" on your manors. Spliced into the festivities will be THE LORD'S COURT, during which the lord of the manor hears cases and decides on appropriate punishments. Recognition and awards for top farthing earners end the banquet as you prepare for the ultimate "torture chamber"—a simulation-ending test.

Torture Chamber *(Phase 9—optional)* Manors may academically challenge one another with review questions from previous phases. These mental skirmishes lead up to the ultimate torture chamber—a unit-ending test that ends the simulation.

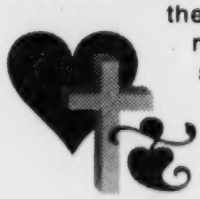
Other features: CHRISTENDOM has other challenging experiences:

- **The donjon** Medieval castles usually had a place called the donjon, or dungeon, where criminals were locked up. CHRIS-TENDOM has its version. A specially designed corner in your classroom serves as such a spot for transgressors, sinners, and irresponsible students. Moreover, when a manor loses one of its villagers to the dark, dank donjon of the "castle," it loses farthings as well as a strong back to share the work load.

- **Feudal farthings** A major incentive to do well is accumulating feudal farthings. All students gain this valued currency as they complete tasks, avoid the dungeon, and volunteer to accept new quests and challenges.

- **Black Plague Cards** Chance enters your medieval life in these fate cards. The bubonic—or black—plague wiped out one-third of Europe's population in the 13th century. Throughout CHRISTENDOM, your manor sends a representative forward to draw a card whose message causes you to gain or lose farthings.

- **Your personal quest** As you begin CHRISTENDOM, vow to do your best. Like a crusader headed for Jerusalem to recapture it from the Saracens, make your simulation effort a quest—an idealized search for something important in your life. Be a worthy young knight or glowing fair lady as you have fun working to achieve your personal quest.



Fare thee well!

Phase 1: Feudalism (2-3 days)

Introduction

This phase serves as a general immersion into CHRISTENDOM and, at the same time, deals with feudalism, the political and military system in medieval Europe.

With the fall of the Roman Empire, the threat of the barbarian invasions created an insecure existence for most Europeans. Not even the kings of Europe were strong enough to defend the population. Villages organized themselves into small communities and placed themselves under the protection of a lord and his knights. This relationship, based upon the exchange of services for protection, became a contract known as a feudal agreement.

Students read a BACKGROUND ESSAY, complete a guided imagery exercise, take BACKGROUND LECTURE NOTES, create a feudal contract, learn about castles, and reside in manors they will name. In short, your students will learn about feudal life in medieval Europe.

Duplication directions

TT
TEACHING TIP

Carefully note the options you have other than duplication.

Duplicate the following numbers found in parentheses:

- BACKGROUND ESSAY: The Medieval World (class set)
- BACKGROUND LECTURE NOTES: Feudalism and Medieval Society (class set or draw outline on chalkboard)
- BACKGROUND LECTURE OVERLAY: Feudalism and Medieval Society (make overlay transparency)
- DECIPHERING A FEUDAL CONTRACT (class set or one to two per manor)
- FEUDAL OBLIGATIONS: LORDS (one per group/manor)
- FEUDAL OBLIGATIONS: VASSALS (enough for everyone except lords in the manors)
- NEGOTIATING A FEUDAL CONTRACT (class set or transparency)
- FEUDAL CONTRACT (one per manor)
- HISTORY WORD PUZZLE (class set or transparency)

Daily directions

Day 1

1. Briefly review the previous day by asking questions about the simulation CHRISTENDOM taken from the Student Guide. Ask about feudal farthings, too.

2. If you have not yet placed students in manors, do so by calling out names and putting them into unnamed, but numbered, manors. Perhaps a transparency of the CHRISTENDOM MANOR SHEET with names filled in would be better, so students have little opportunity to complain. (See grouping your students in the Introduction on page 1:9.)
3. Give students five minutes to name their manors. Some examples could be put on the chalkboard: Briarcliff, Heathglen, Anse L' Meadows, Meadowbrook, Woodfield, or something exotic from either French, German, or Old English.
4. Hand out BACKGROUND ESSAY: The Medieval World. Assign one student in each manor to oversee the oral reading of the essay, making each student responsible to read his/her share of the sections. Try to have them finish together so you can discuss various points (e.g., some data/specifics) and lengthier topics such as: *Is CHRISTENDOM a good title for the simulation if, in fact, the Christian church had a great influence on life in the Middle Ages in Europe?*
5. *Recommended option:* Using the Guided Imagery Directions and Guided Imagery Script on pages 2:5 and 2:6, guide your students through this motivating and time-traveling exercise. This mini-motivator sponge activity will transport them to the Middle Ages.
6. Assign any homework or textbook reading.

Day 2

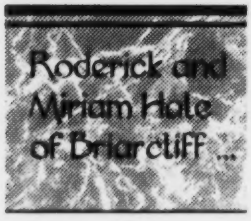
TT TEACHING TIP

Interact believes in having students write while they learn.

In CHRISTENDOM we have organized note sheets and transparencies to work together. If you are interested, contact Interact about its powerful cross-disciplinary writing program called ***Responding****. It teaches students to respond personally to what they are taking notes on during units.*

1. As a transition, review what students likely call "the old times" (i.e., the Middles Ages as covered in the overview essay) with an oral quiz.
2. Hand out copies of BACKGROUND LECTURE NOTES: Feudalism and Medieval Society. Before going over your filled-in transparency and explaining what the agreements were and how medieval society was structured, write the following on the chalkboard and briefly discuss the definition:

   Feudalism : *"A political and economic system of Europe from the ninth century, based on the relation of lord to vassal as a result of land being held on condition of homage and service."*
3. Now refer back to the BACKGROUND LECTURE NOTES subsection on feudalism, making personal comments as you do.
4. Slowly strip-teasing the BACKGROUND LECTURE OVERLAY, explain the tendal agreements and medieval society. You may need to overlap/review the concept of mutual benefit in this era.
5. Pass out, post, or put on transparency MEDIEVAL NAMES and



MEDIEVAL OCCUPATIONS. Tell students to select a name and occupation before the next day. Try not to allow any duplication although "John" and "Smith" were extremely common. Encourage all students to use their simulation names as often as they can. Girls aren't likely to have occupations, and therefore will answer for example: " Eleanor, wife of William the Carpenter."

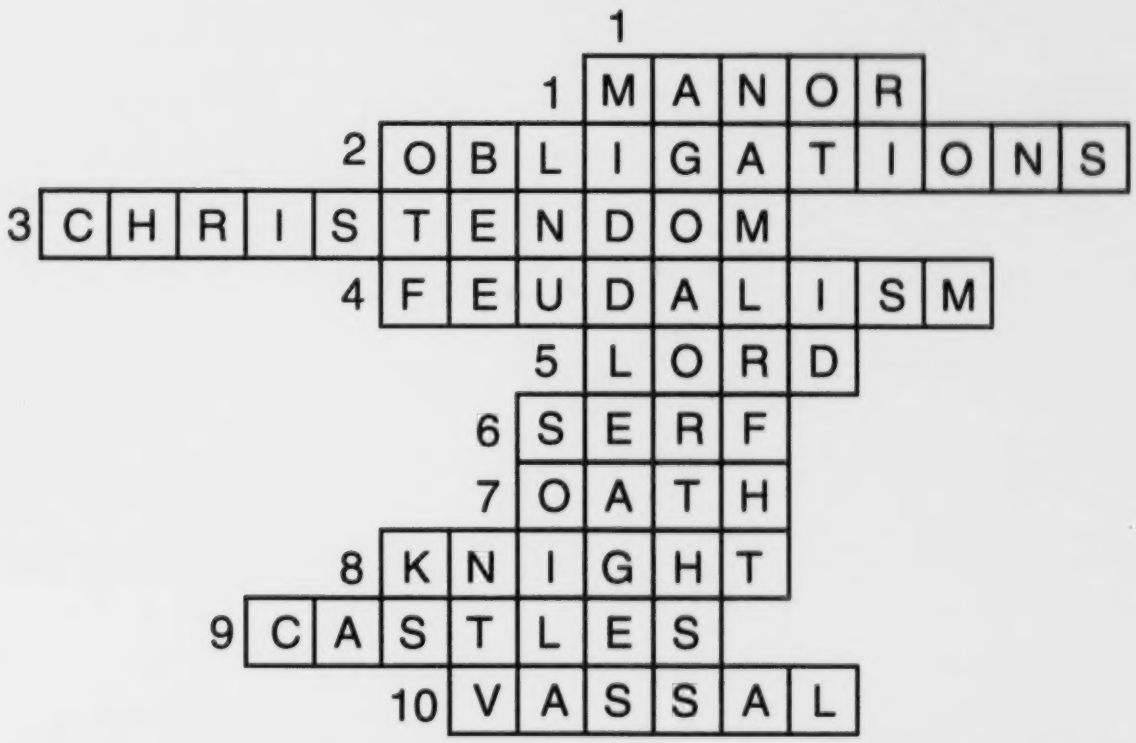
6. Hand out DECIPHERING A FEUDAL CONTRACT to each manor. Appoint a responsible student to be the steward of the manor to oversee and guide his/her group through the task. Explain that you want them to read over the contract and answer together each question. By the end, you want them all to know each answer and be able to respond correctly if called upon.
7. As you go over their responses, try to call on students by using their new identities (e.g., "John Groomer of Heathglen").
8. Assign any reading/work paralleling the class activity. Tell students to make nametags for tomorrow displaying their medieval name and occupation, and, if early loyalty is seen, their manor name.

Day 3

1. As a transition linking yesterday with today, finish the DECIPHERING A FEUDAL CONTRACT if need be.
2. Before handing out the feudal obligations, select one student in each manor to be the lord of the manor. Then distribute the sheets to the proper students. (The lord gets FEUDAL OBLIGATIONS: LORDS: The vassals—four to six in each group—receive FEUDAL OBLIGATIONS: VASSALS.)
3. Using class sets or a transparency of NEGOTIATING A FEUDAL CONTRACT, explain the few and simple rules. Emphasize how students can earn feudal farthings by negotiating successfully the starred obligations on their handouts. (Emphasize that they are to keep such obligations secret from the other party involved.)
4. Allow them 10-20 minutes to select the other strategy. They may make up the three additional obligations, using them to deceive and dazzle the other party. The lord in each manor should be isolated from his/her vassals, and may meet with the other lords if he/she wishes.
5. After the strategy session, let them start their negotiating session of five minutes each with one minute in between to caucus or relax. They must write out the final agreements on the FEUDAL CONTRACT scroll (page 2:19).
6. After all sessions are complete, you should help them oversee the tallying up: 10 points are given for each starred obligation ... (If word gets out what the starred obligations are, change them each

period, although the students should be aware of the major obligations, which are starred.)

7. Tell them the final ceremony binding lord and vassal will take place in the next phase: Manorialism
8. Make sure feudal farthings are accurately and honestly computed to this point of CHRISTENDOM.
9. If time is available, preview Manorialism, the next phase.
10. As a follow-up review have the students do a history word puzzle relevant to this initial phase. Depending upon your students' age/abilities and the time available, use either an overlay transparency of the HISTORY WORD PUZZLE or a handout of same.
11. Here is the key to the HISTORY WORD PUZZLE:

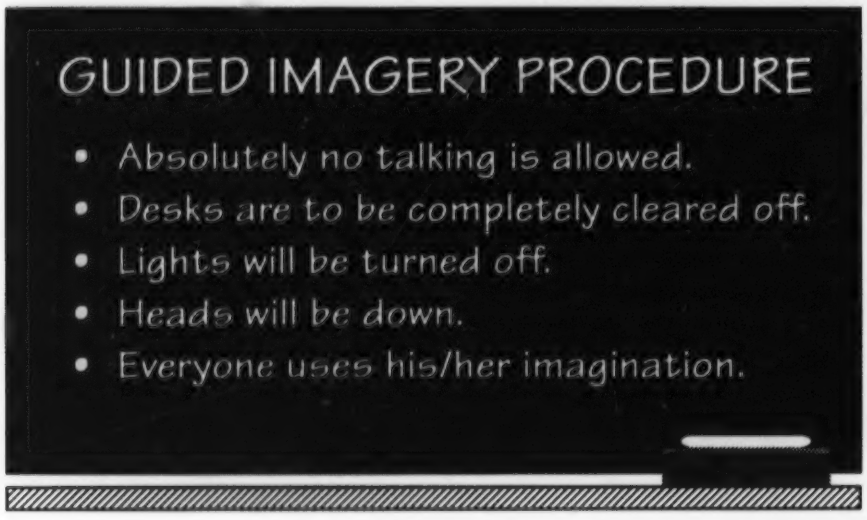


12. Here is the answer key to the questions in DECIPHERING A FEUDAL CONTRACT
    1. Manors and castles as a fief
    2. Obligations owed to Lord Gilbert
    3. Military protection and a food gift to any new abbot
    4. His fief
    5. Several castles and manors
    6. He promises to be a good lord
    7. References to heirs and successors

GUIDED IMAGERY DIRECTIONS

1. It is essential to the success of your guided imagery that you establish ground rules before beginning and practice what you will be reading ahead of time.

2. Explain these procedures to your students. Consider writing the following on the chalkboard:


GUIDED IMAGERY PROCEDURE
• Absolutely no talking is allowed.
• Desks are to be completely cleared off.
• Lights will be turned off.
• Heads will be down.
• Everyone uses his/her imagination.

3. Turn lights out and wait for silence.

4. Walk around the room as you read the GUIDED IMAGERY SCRIPT, freely incorporating dramatic pauses.

5. When you have concluded your reading —and before you turn the lights back on—instruct students as to what will happen next.

6. Turn lights on, and allow students a few minutes to talk about the experience while you hand out BACKGROUND LECTURE NOTES: Feudalism and Medieval Society.

7. Suggestions for success:
   - Strip tease the transparency, carefully explaining the information
   - Have flashlight available for reading script
   - Include appropriate background music (a Gregorian chant?)
   - Linger at desks of students who may have trouble concentrating on this exercise.

Read your part dramatically

Father or mother speaking to a son:

"Son (Honey), could you please do me a favor?"
"What is it?"
"Could you please go out and bring me the mail?"
(Sigh) ...
"All right."
"Thanks."

As you shuffle back toward your front door, you casually thumb through the mail. Bill. Bill. Advertisement. Postcard from your grandma in Illinois. Wait a minute—what's this? A telegram addressed to you with the printed words "Urgent, open immediately." You toss the rest of the mail on the kitchen table and eagerly retreat to your bedroom with the telegram. Wasting no time, you tear open the envelope and begin to read.

Congratulations! You are the lucky winner of an all-expense-paid trip to medieval Europe!

Just imagine ... You stretch out onto your unmade bed and continue reading, allowing yourself to imagine what may be in store for you.

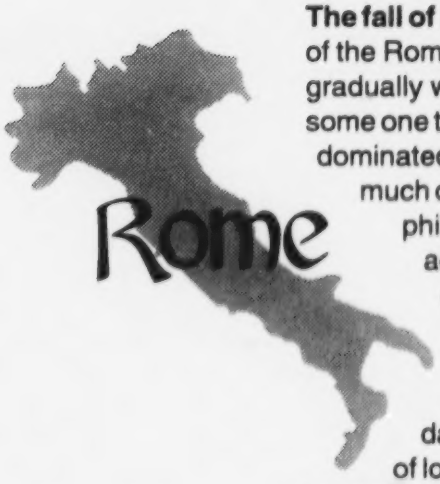
"Heellpp! Fire!" As you run to your bedroom window, you see the last of a group of Viking raiders climb back aboard their long, sleek dragonship. Two of them have kidnapped a young girl from your village, others have seized some horses and are now forcing them aboard. Half a dozen more of these barbarians are swinging axes and boldly cursing the townsfolk as they leave to return to their fjord.

Ever since the fall of the Roman Empire these bloodthirsty invasions by the Vikings have become a common occurrence in your village. Hordes of these destructive barbarians have been seeking wealth and rich lands around the Mediterranean, making life for small villages a nightmare. And it's not just the Vikings, it's the Magyars—the nomads on horseback from the east—and the Muslim pirates who control the southern seacoast.

Fearful of these vicious barbarian attacks, villagers in growing numbers are seeking refuge in the nearby fortified castle of Lord Ward Emhoff. In return for protection, the villagers are agreeing to support Lord Emhoff by working his land. You sense that moving to the castle may be your family's only chance for survival. And so began the feudal agreement.

BACKGROUND ESSAY: The Medieval World - 1

Introduction Before you leave your comfortable modern lifestyles and enter the medieval world, you should know what awaits you. In some ways it will be an exciting journey; in a few ways it will be a jarring and uncomfortable one. You will have to adapt. For now, however, be content with the knowledge about how human beings in Europe lived between 600 and 1300. (Incidentally, historians usually divide the medieval era into the early Middle Ages, circa 600-1000, and the late Middle Ages, circa 1000-1300.)



The fall of Rome Any study of the Middle Ages begins with the decline of the Roman Empire. The classical world of the Greeks and Romans gradually waned in the first few centuries after the birth of Christ. For some one thousand years, the Mediterranean Sea world had been first dominated by the Greeks, then by the Romans. The Romans copied much of what the Greeks had given to Western civilization (drama, philosophy, architecture, science, history, etc.), but they also advanced many of its own cultural legacies and spread this classical civilization throughout their empire. But by A.D. 400, circumstances led to the fall of this vast empire centered in Rome: weak and corrupt emperors ruling an inefficient bureaucracy, foreign invasions (Visigoth, Vandals, and Huns), a decline in prosperity, epidemics, and a lack of loyalty among Rome's citizens. However, a second capital of the empire, at Byzantium on the Bosporus, would flourish over the next several centuries at the same time Rome's power waned.

Charlemagne When Rome finally fell in the late fifth century and was no longer a power seat, the focus of political power moved north to what is now known as France. Leaders such as Clovis I, Charles Martel, Pepin the Short, and Charles the Great (Charlemagne) ruled over the Franks. They tried to keep the armies of the new Islamic faith at bay and promoted Christianity throughout the Frankish Empire. Charlemagne, the most influential of these kings, encouraged scholarship at his court when he appointed Alcuin, an Anglo-Saxon monk, to set up a palace school. Furthermore, the king ordered his nobles to establish schools and libraries, where Latin, the language of the Catholic Church, was to be taught and used.

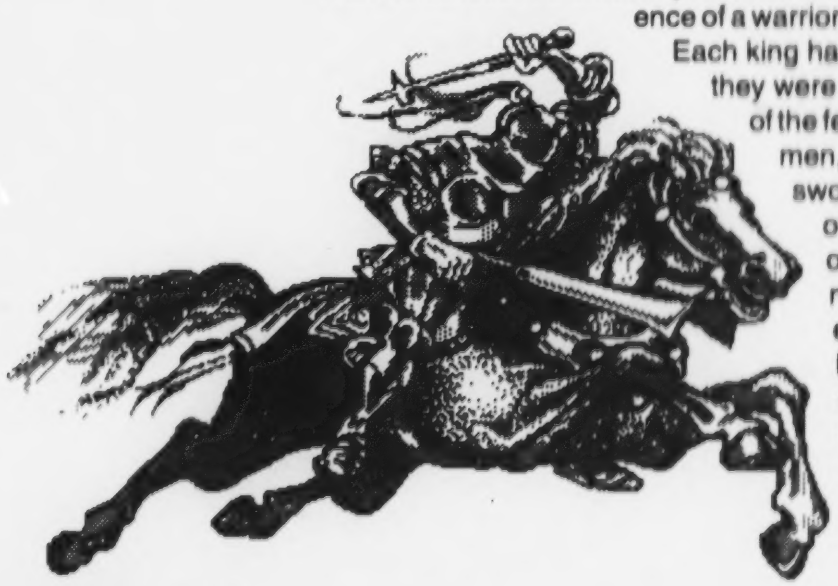
Feudalism From the death of Charlemagne to about 1000, chaos from more Germanic invasions and constant warfare resulted in the creation of a system which promised to bring order during the Middle Ages in Europe. This system is called feudalism, wherein nobles swear an oath of loyalty to a leader and fight for him in exchange for land and other needs. This social/economic system was to dominate Europe for

BACKGROUND ESSAY: The Medieval World - 2

the next few centuries. In a sense, feudalism was based on a mutually agreed upon contract of rights and obligations. It included the lord's giving his favored subjects, or vassals, plots of land called fiefs, or "manors." On these manors peasants, who had no legal rights as persons and who were thought of much as we think of domestic animals today, worked the land for the vassals. In turn, the vassals gave the lords about 10 days of military service a year and an annual fee. All these exchanges were formalized at a ceremony where lord and vassals confirmed the feudal contract. Of course, the peasants were exchanged with the land.

Life on a manor If feudalism defined the political and military system of medieval Europe, manorialism was its economic heart. A manor, or estate, was ruled over by lords and vassals. The peasants, who worked the land and raised the animals, were called serfs. The relationship between vassal and serfs was similar to the one between lord and vassal: an exchange of obligations and rights. Peasants toiled on the manor under a steward's watchful eye for the vassal. In exchange, the vassal protected them in time of war and provided justice through a court on the manor. Specifically, serfs worked three days a week for the master, repairing his castle, digging his moat, and doing many other tasks. For them, life mostly offered filth, monotonous routine, and danger. During the Middle Ages, manors were mostly self-contained and self-sufficient economic units.

Knights and warfare One of the factors which insured that the manors functioned smoothly and without interruption was the presence of a warrior class of men called knights. Each king had many knights (very often, they were his feudal vassals), as part of the feudal contract. These horsemen, fully armored with lances, swords, axes, and maces, rode off to defend one king or another, in mostly small insignificant battles. Often these engagements resulted from kidnappings, marriages, or confusion over feudal contracts and loyalties. In any event, these medieval skirmishes were fought man to man, hand to hand, in ar-



BACKGROUND ESSAY: The Medieval World - 3

mor so heavy that a few blows could cause death. However, for the most part, the knight who was knocked off his horse lost and that was the end of the fight. For knights, warfare was a way of life. They trained for war much as soldiers train in today's army. Mock battles called tournaments were held periodically to make sure the skills of these warriors never rusted.

Chivalry Among medieval knights a formal code of behavior—called chivalry—developed. It combined Christian values and the virtues of knighthood which included generosity, loyalty, and bravery. Chivalry also defined rules of warfare. For example, one knight could not attack an enemy knight until his opponent was in his armor. However, many did not obey the chivalrous code and warfare remained brutal and deadly.

Medieval women Like most pre-modern eras of history, the Middle Ages was essentially a man's world. It limited most women to home chores and bearing and rearing children. The amount of drudgery for women depended on their status, or whom they married. Noblewomen had no more rights than their sisters who fed pigs and planted potatoes on the manor. The quality of life for a noble's wife, however, was significantly better and less dangerous, and she was often given some instruction in skills involving weaving, medicine, and cooking. Less frequently, noblewomen were even taught to read and write.

Life for medieval European women was not as romantic as it often appears in films.

About 1100 the code of chivalry placed noblewomen on pedestals as objects to be cherished and protected: a venerated position similar to Mary, the mother of Jesus. Minstrels and troubadours, as they wandered from castle to castle, glorified romantic love between knights and their ladies. In reality, the lives of most medieval women, including fine ladies of the castle, were difficult and hardly ideal or romantic.

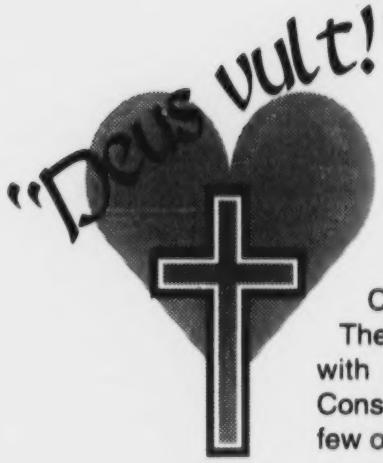
BACKGROUND ESSAY: The Medieval World - 4

Castles Many lords and ladies lived in majestic buildings called castles, which dominated the landscapes of the medieval manors like massive fortresses. Castles were made up of thick stone walls, lookout towers, and drawbridges over wide watery moats. At the castle's center was a tall tower called a keep, which contained a great hall, several rooms and a prison, or dungeon. It was in this keep where the lords and ladies of the Middle Ages lived. Close by were shops, kitchens, stables, and rooms which housed the often huge retinue of knights, cooks, attendants, and slaves. To be sure, life in a castle was more exciting than a peasant's life out on the manor. Castle-dwellers could be entertained by jesters and wandering troubadours. They could play chess or cards and carry on with other activities without fear of being suddenly attacked by knights from nearby castles, or by distant enemies like the Vikings. However, a castle could have to endure long sieges. Then the lords and ladies might worry about a dwindling food supply, which would sometimes result in their having to eat their pets, or rats, or even dead human carcasses.

The church Permeating the lives of lords and ladies and the peasants on the manor was the Catholic Church. Spreading throughout Europe after the fall of Rome, the church was the center of daily life in every village, castle, and town. Many historians call the Middle Ages the "Age of Faith" because of the church's influence on people. While religion was important seven days a week to medieval people, the church dictated that one day—Fridays—should be set aside for sacrifice—avoiding meat, for example. On Sundays, the faithful went to Mass to be reminded of a better life in a kingdom after death. Most holidays on the Christian calendar honored the church's historical saints, heroes, and heroines. The church's unquestioned spiritual leader was the pope in Rome, who delegated authority to cardinals and bishops throughout Europe. Yet, it was simple and dedicated monks who made sure the Catholic beliefs reached the unwashed masses on a daily basis. These "soldiers of the church" met needs of the people in misery, in death, or in crisis and belonged to religious orders like the Franciscans and Dominicans.

Many European villages and towns were fortunate enough to have large churches called cathedrals. Built for their local parishioners, these "pillars of the earth" often took decades and centuries to be constructed, but, once built, glorified God and the church, and brought growth and prosperity to the nearby towns. From miles away travelers approaching a community with a cathedral could see its bold outline silhouetted against the horizon, reaching deep into God's heavens.

BACKGROUND ESSAY: The Medieval World - 5



Crusades Perhaps the church's greatest glory, outside magnificent cathedrals, was a series of crusades to the Holy Land in the 11th and 12th centuries. Although Christians had visited cities and shrines in Palestine in the eastern Mediterranean Sea before, it took the Moslem capture of Jerusalem to inspire mass movements of Europeans to journey there. As Pope Urban II cried out, *deus vult*, "It is God's will," Christians took up the challenge, first in 1096, to recapture from the Saracen hordes the lands their Savior walked on. Motivated not only by Christian obligation but also by military glory and a desire to escape the drudgery of manor toil as well, the so-called First Crusade was led by Peter the Hermit and Walter the Penniless. They guided a rag-tag band of 12,000 French peasants possessed with fever-pitch zeal. Only one-third that number made it to Constantinople, the capital of the Christian Byzantium Empire, and few of those brought any military skills to fight the Saracens.

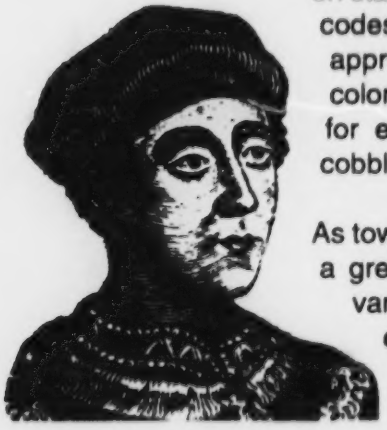
The Crusade of Kings There were other similar crusades over the next several decades. The most famous was the Crusade of Kings, so called because the Christian armies were led by King Richard the Lion Hearted of England, Emperor Frederick Barbarossa of Germany, and King Philip Augustus of France. This star-studded effort failed, too. Constant bickering by the kings over strategy, and the military genius of the Moslem leader Saladin, forced the crusaders to give up their quest, sign a truce, and return home to Europe.

The Crusades impacted Western Europe in the Middle Ages in several ways. First, east and west were brought in closer contact; Europe was no longer isolated. Second, the crusades helped break down feudalism. Feudal lords had little control over their vassals and fiefs while they battled Saracen swords thousands of miles away. Last, the contact with the cultured and advanced Byzantine and Moslem empires led to increased interest in learning, exposure to new inventions, use of the fork, and trade in exotic products from the east (sugar, spices, rugs). The demand for these products would lead to the growth of trade and cities.

Trade and town life Part and parcel of the new pulsating life of the late Middle Ages (1000-1300) was the simultaneous growth of trade, towns, and craft unions known as guilds. For whatever reasons, their reappearance, or redevelopment, pushed Europeans down the path toward the modern commercial world we easily recognize today. What began as trade fairs along coastlines became bustling market places. People who participated in these fairs, as trade further increased,

established permanent headquarters and these slowly grew into towns. Local artisans such as carpenters, tailors, and butchers began to move into these towns where they more readily secured customers for their goods and services. An important outcome of this trend was the growth of a merchant class; that is, townspeople, bent on making a profit, who identified neither with peasants or nobles. These towns gradually became cities, characterized by the crowded, dirty, dangerous, and impersonal conditions we see in our own urban areas today.

Guilds As time went on, this new merchant, or middle, class became stronger and wealthier. Many formed "guilds" or associations of merchants and artisans that governed towns and established codes on standards, prices, and wages within their local area. Part of these codes was the rigorous training of artisans through the stages of apprentice to journeyman to master craftsman. Each craft was colorfully advertised for the illiterate population of Europe. Hatmakers, for example, displayed a sign picturing a hat; shoemakers, or cobblers, exhibited a shoe; and so on.



As towns grew and the middle class gained in influence, they played a greater role in European history. For the most part, feudalism vanished, the manorial system declined, and the knight had fewer enemies to knock off their horses. Western Europe was changing. Beckoning over the horizon was a new era—the Renaissance.

BACKGROUND LECTURE NOTES:
Feudalism and Medieval Society

1 Feudalism
Definition

Lord

Vassals

Every man

2 Feudal hierarchy

3 Medieval society

BACKGROUND LECTURE OVERLAY:
Feudalism and Medieval Society

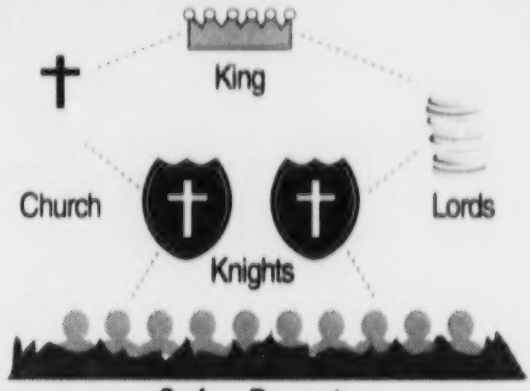
1 Feudalism

Definition: *(see chalkboard definition)*

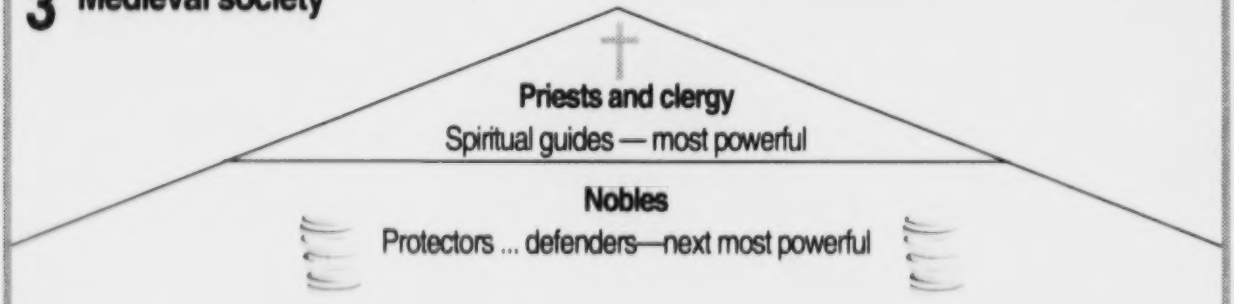
Lord gave vassals the land.

Vassals protected the lord and castle—if they were attacked.
Every man owed his loyalty to the king and to the men above him on the feudal hierarchy.

2 Feudal hierarchy

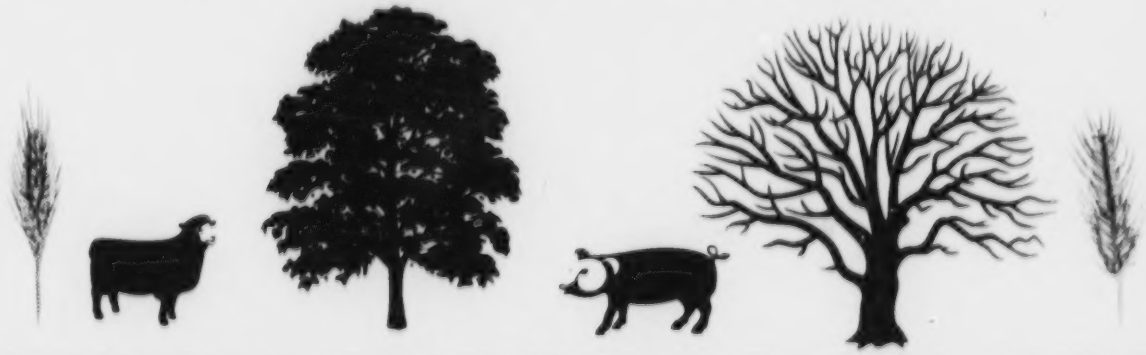


3 Medieval society



Serfs and the peasants

The whole society was based on their labor on the land—but they had no power.



DECIPHERING A FEUDAL CONTRACT

Key definitions

- **Lord:** A well-to-do noble who owned a large estate usually with a castle and gave land to vassals in return for military service, who, in turn, used serfs or peasants to farm his land.
- **Vassal:** A noble who was given land by a lord in return for military and other services to his lord.
- **Fief:** Land given by a lord to a vassal in return for military and other services; sometimes called a manor.

Feudal contract

The following selection is adapted from a feudal contract made in 1110.

Lord Percival

I, Percival Lord and viscount of Northumbria, acknowledge to my Lord Gilbert abbot of St. Mary of Scarborough that I hold as a fief in Northumbria the following castles and manors .... For all of these fiefs, I swear that I will always be a faithful vassal to thee and I will defend thee, my lord, against all invaders. Moreover, I acknowledge that, as a recognition of the above fiefs, I and my successors ought to come to the monastery of St. Stephen as often as a new abbot shall have been made. And when the abbot shall mount his horse, I and my heirs ought to hold the stirrup. The first time the new abbot enters Northumbria, I will supply him with the best fish and meat and with eggs and cheese and pay for the expense of shoeing his horse. And if I or my sons or their successors do not observe to thee or to thy successors each and all the things declared above, we wish that all the aforesaid fiefs should be handed over to thee and thy successors.

Lord Gilbert

I, therefore, and the aforesaid Lord Gilbert concede to thee all the castles and manors as a fief. And I promise to thee and thy heirs that I will be a good and faithful lord concerning all those things described above.

1. What does Lord Percival promise in this feudal contract?
2. To whom does Percival owe obligations?
3. What are these obligations, specifically?
4. What can Percival lose if he fails to fulfill his obligations?
5. What does Lord Gilbert give to Percival in this agreement?
6. Does Gilbert promise Percival anything?
7. If either, or both, lords die, how do you know the contract continues?

FEUDAL OBLIGATIONS: LORDS

Each side has obligations

Most, but not all, of the obligations below may be included in the creation of a feudal contract in this phase of CHRISTENDOM.

You will negotiate in three brief rounds of talks. Be clever and inventive in listing your obligations. Fare thee well!

Obligations of the lord

(Some examples and ideas)

* * Grant a share of his land called a fief.
- Protect and feed the poor orphans and widows.
- Choose a new husband for a vassal's widow.
* * Provide a castle.
- Be a guardian of a minor who will inherit a fief of a vassal.
- Receive a contribution from his vassal, when his vassal gives his eldest daughter in marriage, when his eldest son is knighted, or when the lord is in prison and needs to be ransomed.
- Be given a certain percent of the produce grown on the fief's manor land.
* * Hold court on the fief periodically to provide justice to all inhabitants and punish wrong-doers.
- Lead vassals and knights into battle against foes.
- Grant use of the lord's ovens, presses, mills, waters, woods, and fields to his vassals.
* * Maintain roads, bridges, and defenses.
- Agree to take on other minor or odd obligations.

* Indicates that this item must be included.

FEUDAL OBLIGATIONS: VASSALS

Each side has obligations

Most, if not all, of the obligations below should be included in the creation of a feudal contract in this phase of CHRISTENDOM.

You will negotiate in three brief rounds of talks. Be clever and inventive in listing your obligations. Fare thee well!

Obligations of vassals

(*Some examples and ideas*)

* * Supply a quota of knights, permanently trained for the lord's protection.
- Give contributions to the lord when your son is knighted.
- Work the fief given by the lord and turn a handsome profit.
* * Give contributions to the lord when he is in prison and needs to be ransomed.
* * Attend the lord's court when summoned to be a judge in a case against another vassal (a trial of peers).
- Request a certain percent of the produce grown on your fief's manor land.
* * Entertain the lord and his large (and hungry) retinue.
- Maintain properly and efficiently a castle given by the lord.
* * Pay the lord's heir your share of the first year's revenue of the fief's profit.
- To not pollute or foul the lord's rivers, lakes, or streams.
- Allow the lord to choose a new husband for your widow.
- Allow the lord to kill disobedient serfs on your fief with impunity.
- Give contributions to the lord when your daughter marries.
- Agree to other minor or odd obligations.

* *Indicates that this item must be included.*

NEGOTIATING A FEUDAL CONTRACT

Each side has obligations

General Negotiation of feudal contracts between lords and vassals probably never occurred, since the mutual contract was no doubt steeped in the tradition and precedent of common laws that were passed down from generation to generation. Moreover, if such a meeting involving the two sides ever took place, the medieval hierarchy with the lord on top would most certainly dictate his getting his way, despite his need to raise an army of knights on occasion.

Still, it could have happened and because of this activity, you will come to understand the mutual obligations of a feudal contract.

Procedure A few rules of procedure for negotiation are listed below.

1. After receiving the handout FEUDAL OBLIGATIONS: LORDS or FEUDAL OBLIGATIONS: VASSALS, the vassals and the selected lord in each manor take 10-20 minutes to agree on at least seven obligations that must be included in the contract.

2. Which obligations to choose is vital. For each starred item that is included, the vassals or lords will receive 10 feudal farthings. (You should negotiate for those starred items sometime during the session, but don't be too pushy or obvious—be devious and tricky. And don't let the other side see which are starred.)

3. Lords and vassals then go through three five-minute negotiating sessions (with short one-minute caucus sessions to lay out strategy in between the negotiating.) Note*: All the lords may form one group; but the vassals may meet only with other vassals in their respective manors.*

4. At the end of the third session, whatever has been negotiated will be the final agreement. The teacher will then tally up feudal farthings. Immediately following the tallying, a brief ceremony of homage where the contract is accepted will take place. During the simulation, it is scheduled in Phase 2: Manorialism.

5. ***Note well:*** *Lords and vassals must come up with a contract in the time allowed. Compromising will help you achieve this goal.*

feudal contract

Between Lord _____ and his vassals:

_____

_____

_____

of the manor _____.

I, Lord _____, give the following to my vassals:

.

.

.

.

We vassals of Lord _____ swear to give the followings to him in exhange for his part of the contract:

.

.

.

.

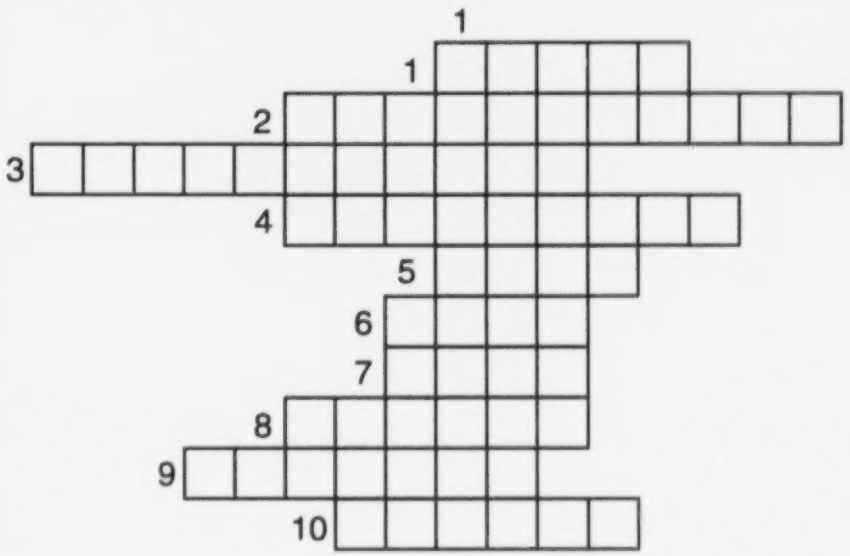
Signed/Attested:

Lord _____

Vassals: _____ _____

_____ _____ _____

HISTORY WORD PUZZLE



Across

1. estate built up by 5 across
2. exchanged in feudal contract
3. name of simulation
4. political and military system
5. powerful noble
6. at the bottom of the medieval hierarchy
7. formal pledge in feudal contract
8. warrior in medieval era
9. stone dwellings for 5 across
10. pledged support to 5 across in exchange for fief

Down

1. the period of European history between ancient and modern eras

Phase 2: Manorialism (3-4 days)

Introduction

If feudalism is the political system of the Middle Ages, manorialism is the economic system, although the two coincide as often as they diverge. Manorialism simulates the roles of various classes on a lord's manor and teaches students about the different parts of the manor. You play the role of overlord. Each manor is assigned a lord who takes the oath of allegiance and controls all aspects of the building of his manor. Each student acquires a role to play after studying the MANOR ROLES. One student will become a vassal while the others become either serfs, freemen, or the priest.

This simulation phase is three to four days long. Students first read a BACKGROUND ESSAY and take BACKGROUND LECTURE NOTES. Then, acting as the king's or queen's representative, you choose each manor's lord, who takes the oath of fealty or homage to the monarch. (You may use the lords you picked in Phase 1 or choose new ones.) The next two days are spent planning, drawing (and possibly building), and judging each manor.

Special note: Depending upon the time available and your students' interests/abilities, you should decide in advance whether you wish students to build a manor or only to draw/illustrate a manor map. (See the DIRECTIONS TO THE VASSAL handout on pages 3:13-14.)

Duplication directions

Duplicate the following in the number found in parentheses:

Note that you have an option other than duplication.

- BACKGROUND ESSAY: Manorialism (class set)
- BACKGROUND LECTURE NOTES: Castle Life (class set or draw outline on chalkboard)
- BACKGROUND LECTURE OVERLAY: Castle Life (make overlay transparency)
- MANOR ROLES (one per manor)
- DIRECTIONS TO THE VASSAL (one per manor)
- DIRECTIONS FOR MAP OF FIEF (one per manor)
- MAP OF THE FIEF (one per manor)
- INTERVIEWING A SERF FAMILY (one for each participating student)
- JUDGING THE MANOR (one per manor)

Daily directions

Day 1

1. Before beginning this phase suggest that students bring in the following materials: posterboard (one per manor), markers or crayons, building materials. (See DIRECTIONS TO THE VASSAL.)

2. Begin this phase by handing out and having students read the BACKGROUND ESSAY: Manorialism.

3. Next hand out the BACKGROUND LECTURE NOTES: Castle Life and use its matching overlay while you lecture to your students. To complete the lecture refer to information in the BACKGROUND ESSAY they have just read—plus other material you have found in resources in your school or local library.

4. Read the **Oath of Fealty or Homage** below in #5 to the class. Playing marching or military music in the background would add drama to your reading.

5. Now choose a lord from each manor. Have each lord come to you, kneel, and repeat after you this **Oath of Fealty or Homage**:

Teacher: "The king has bestowed upon me the title of overlord. Because of your devout service and loyalty, I, in turn, will bestow upon each of my vassals a fief and the title of lord. In order to protect this land, each of you must help your overlord build a manor and village as soon as possible. As I am the overlord, the lord owes his allegiance to me. Upon receiving a fief, a lord must swear allegiance to his overlord. This is a very solemn and ceremonious occasion!" *(All lords should kneel bareheaded before the overlord. The overlord takes the lord's hands between his hands in praying position. The overlord raises the lord to his feet, kisses the lord on the cheek, and the lord repeats his oath of fealty.)*

Lord: *(repeat after overlord, one by one)* "For each and all of these lands I pay homage and fealty with my hands and mouth to thee, my lord, and I will defend thee and thy land against all invaders—so help me God and the saints."

Teacher: *(As overlord, present each lord with an object, such as a twig or a portion of dirt, as a symbol of the land.)*

5. Give each lord these handouts: DIRECTIONS FOR MAP OF FIEF, MAP OF THE FIEF, MANOR ROLES, and a piece of posterboard. Then send them back to their respective manors. (Tomorrow the lord will see that his/her vassals complete the transfer of the map onto the posterboard using markers or crayons. If this is not completed in class tomorrow, the lord will have to complete it as homework.)

6. All other members of the manor should now choose a role. If there are more roles than students in each manor, omit the role of priest.

7. All persons living on the manor must make role ID tags with their names and role identities, which they must wear for the rest of this phase. (See the MANOR ROLES handout.) Explain that you will award students with feudal farthings appropriate to their creativity and effort once they have finished their ID tags—*tomorrow!*

Day 2

1. Quickly reward each student with feudal farthings for completing his/her ID tag.

2. Call all lords to your desk. Explain what their manor members are to do today. Most work on map; one joins others from other manors and prepares the serf family interview.

3. The lords then introduce their vassals and show their servants the DIRECTIONS FOR MAP OF THE FIEF and the MAP OF THE FIEF which must first be drawn/colored.

TT TEACHING TIP

Be sure you have studied the DIRECTIONS TO THE VASSAL handout in order to decide whether students are to build a manor or only to draw/illustrate one.

4. If each group is going to build its manor, the vassal assigns each servant a portion of land which he must develop. (See DIRECTIONS TO THE VASSAL.) *If the groups are only drawing and illustrating their manors, ignore 4a and 4b below.*
   a. Materials and size of the buildings are then discussed. Each servant makes a list of materials. The lord oversees and observes that all is in order.
   b. At the close of the period, the lord calls all his servants to order and checks that everyone knows what has to be accomplished. Students will want to start some of the building this evening as homework.

Day 3

1. The students who have prepared their serf family interview, following the INTERVIEWING A SERF FAMILY handout present their interview and are awarded feudal farthings for their effort.

2. Each lord oversees his vassals as they build or draw/illustrate the manor. The vassals help out wherever they are needed. (If the classroom becomes too noisy, call out, "Mind your manors, please!"

3. Meanwhile, the lord should be thinking of a name for his manor, if this has not been done.

4. Building or drawing/illustrating the manor should take the remainder of the period.

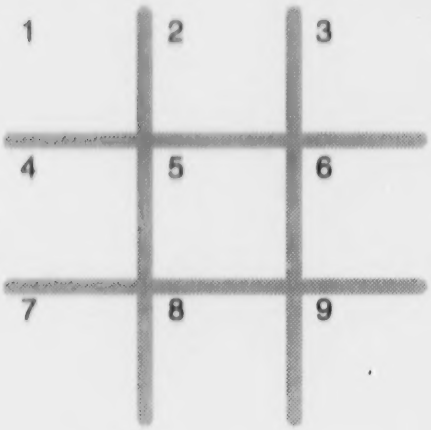
Day 4

1. When the manors are complete, you or a teaching colleague should judge them, using one JUDGING THE MANOR form for each manor as to construction and location.

2. Next the lord proclaims his manor's name and discusses the construction and placement of its buildings.

3. Give each manor a 3, 5, or 10 farthing award, depending upon its quality.

4. If you have time, use the following Tic-Tac-Toe exercise on pages 3:5 and 3:6 to review what students have learned to date.



Tic-Tac-Toe

(A game of the Middle Ages)

The game of Tic-Tac-Toe is universally played and enjoyed by young and old alike. Who has not engaged in it during his or her school days? The game is medieval in origin and could fit nicely into this CHRISTENDOM simulation to review term and vocabulary of the Middle Ages.

Use this game as a review or as a follow-up to the phase just completed.

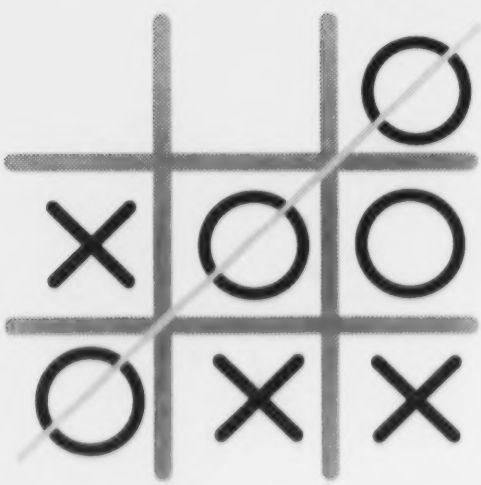
1. Read these questions from the list below at random, or use a dozen index cards and write each question on one side and the answers *(in italics)* on the other side.

Questions:

- What was the oath called with which the vassal received land from the lord? *Fealty or homage*
- What was another name for the peasant who worked the land? *Freeman*
- What is another word for manor? *Estate*
- What was another name for the lord's large stone house? *Castle*
- What did the peasants receive from the lord for his work and service? *A hut and some land*
- What worker was beneath the peasant in the medieval hierarchy? *Serf*
- What animal was raised on the manor for its wool? *Sheep*
- Occasionally, peasants had to leave the manor to do something for their lord. What was it? *Fighting/military*

- The official who ran the manor for the lord was called what? *Vassal*
- Specifically, how many days a week did the peasant have to toil for his lord? *Three days*
- What is the name given to the social/economic system of the Middle Ages? *Manorialism*
- What was the large unit of land given to a vassal from a lord in exchange of obligations? *A fief*

2. Draw a tic-tac-toe grid with its numbered boxes on the board.
3. Have the students review manorialism from the BACKGROUND ESSAY, their BACKGROUND LECTURE NOTES, and any other source (their textbook?).
4. Divide the manors into two large groups: French and English. The French group will be the **Xs**; the English group will be the **Os.** Have the vassals appoint one manor member to be on the response team for each game. (After each game, the vassal must appoint a new member.)
5. Read a question. Whichever team answers the question correctly gets to choose one of the nine squares to place its **X** or **O**. If the answer is incorrect, the other team's **X** or **O** goes into the square. Of course, the first team to get three **Xs** or **Os** in a row or diagonally wins the round.



6. Repeat the game—perhaps four to six times—until all of the specific facts regarding manorialism have been mastered.

BACKGROUND ESSAY: Manorialism - 1

There was a need in the Middle Ages for a reliable source to supply food. The manor system—called manorialism—provided the economic basis for Middle Age society. On large agricultural estates, or manors, food and necessary materials were produced. This system allowed the few rich to control the nameless masses or peasants.

Manor life

A manor was a piece of land under the control of a lord. He was granted this land usually because of devoted service to a king or overlord in time or war. Depending on the size of his fief, or land, a lord might divide his holdings and put a vassal in charge of running each manor. A lord's life centered around fighting to protect his lands but because he spent much of his time away from his manor, a vassal had the important job of running the lord's manor.

A manor was usually self-supporting. It supplied all the economic needs for the people living there. Cattle were raised for the meat and milk. Sheep were raised for the wool. Each manor grew grains and vegetables for food. Other than the lord's house, or castle, a manor also had a chapel plus rectory, a mill for grinding grains, pasture lands, forests, fields, housing for the vassals, and huts for the peasants.

Lives of serfs and peasants

The serfs and peasants did the largest part of the work on a manor. A serf belonged to the manor and was unable to leave without permission. He and his family were at the mercy of their lord. In payment for a serf's service to his lord, he received a hut and strips of land to farm. The serf was always poor, and his life was extremely difficult. The only difference between a serf and a slave was that a slave didn't have to pay taxes.

A peasant, on the other hand, was a free man who lived in the village. Freemen, however, often worked as hard, lived in conditions as squalid as those of a serf, and owed the same service to a lord, the only difference

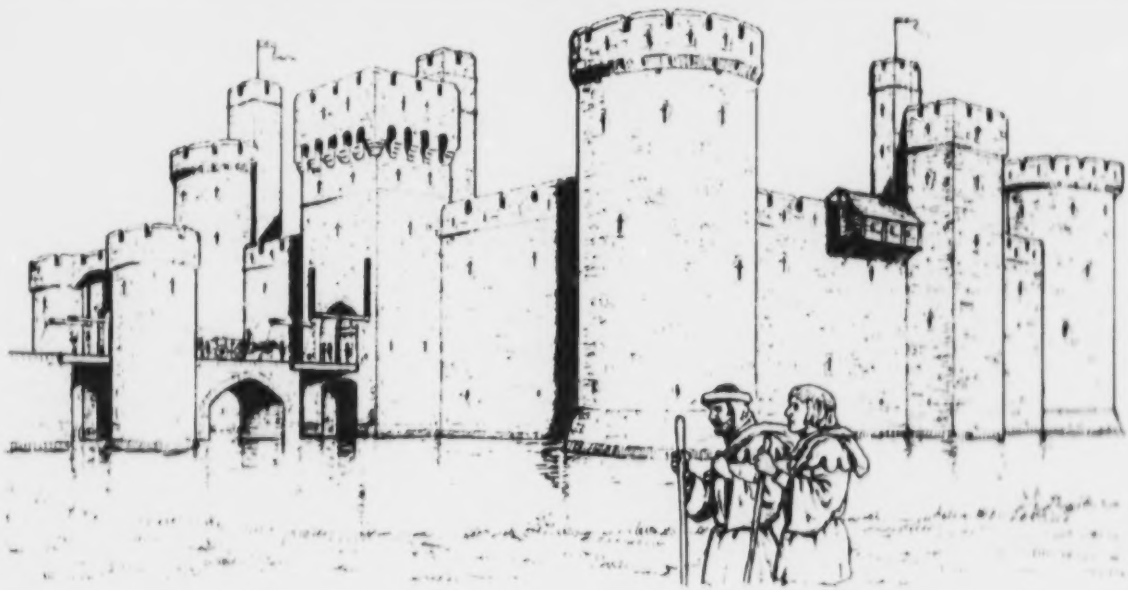
being he could move elsewhere if he wished. Peasants worked as smiths, carpenters, millers, bakers, weavers, and shoemakers; they also farmed land for their food. A peasant paid heavy taxes and was required to give so many days of service every year on both the battlefield and the tilling field. A peasant often gave up his freedom and moved into a manor because his life was so difficult on his own.

Decline of manorialism

The growth of industry, the rise of commercial towns, and the return of a money economy led to the decline of manorialism. Industry's demands for larger volumes of products led many lords to convert their land to single crop or commodity farming. Towns based on commerce sprung up and recruited their citizens from the manors.

Gradually, the emancipation of the serfs took place throughout Western Europe. The use of money to pay for goods and services replaced bartering. Goods were produced for sale rather than for immediate use. Thus, for many reasons, primarily economic, the manorial system began to decline.

BACKGROUND LECTURE NOTES:
Castle Life



Identification of 7 numbers

1

2

3

4

5

6

7

Who lived there?

-
-
-
-
-
-
-

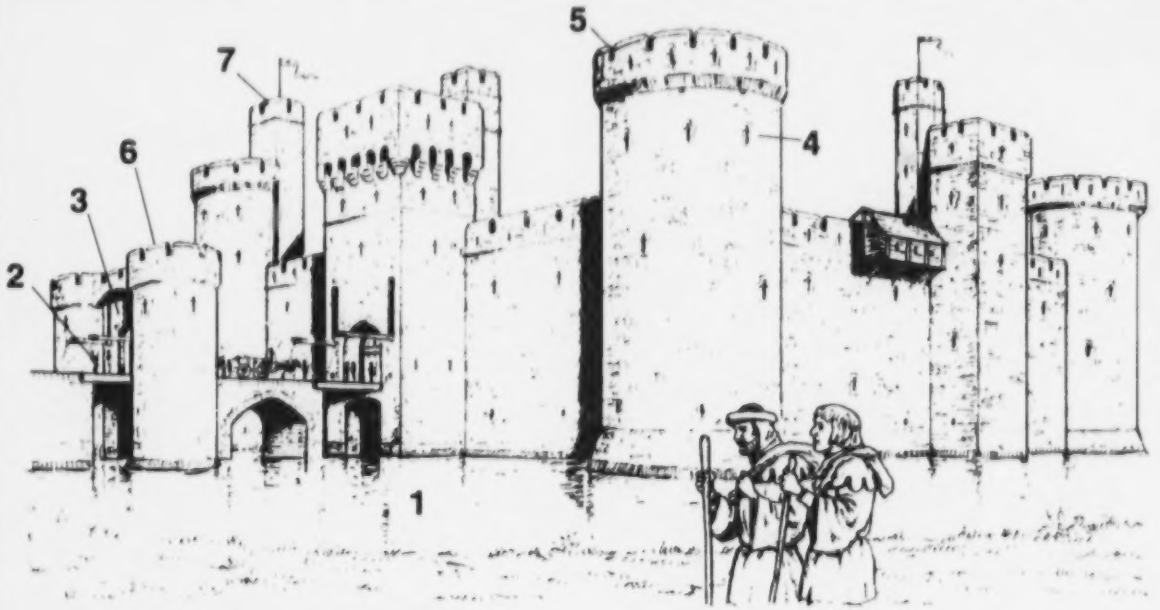
Purpose

-
-
-
-

Conditions

-
-
-
-
-
-

BACKGROUND LECTURE OVERLAY:
Castle Life



Identification of 7 numbers above

1 moat (ditch around castle)
2 draw bridge
3 portculis (main gate)
4 ventilation slit (needed to keep air circulating because of few windows)
5 arrow slit for crossbow
6 parapet (low wall around top edge of a tower)
7 the "keep" (family lived here ... or sometimes the donjon was here)

Purpose

- protection
- fortress during war
- home for lord and family
- center of entertainment and all activity

Who lived there?

- lord
- noble woman
- children
- relatives
- servants
- pilgrims, peddlers, friars—gathered in the courtyard around the keep
- prisoners

Conditions

- cold, damp, no heat
- walls covered with tapestries to prevent draft
- foul air (few windows)
- main hall used for sleeping, eating ... a fire was always burning
- no bathrooms ... few baths taken ... (water was so polluted) ... all waste thrown into moat
- wine and beer were main beverages since water was often undrinkable

MANOR ROLES - 1

Interesting question:

How will you determine who is to play each role?

Each manor will have the following people:

- one lord
- one vassal
- one to two freemen
- two to three serfs (serfs should be in the majority)
- one priest (omit if you have too few students)

Vassal

You have a feudal contract with the lord which guarantees you a nice house and control of the serfs in exchange for loyalty to your lord in peace and war. (See the obligations of lords and vassals studied earlier.)

Serf #1

You are considered to be on the same level as a domestic animal. You are bound to the lord's land and may never leave without permission. Since you protect the lord and pay him taxes, he will allow you to stay on his land. When you are not involved in the construction of the manor, your job is to keep the frogs quiet so the lady of the manor will not be disturbed.

Serf #2

You are the shepherd for the lord. You must rise very early and stay up late. The health of the sheep and the upkeep of the fences are your primary duties. Often you work and sleep in the same clothes and spend several days away from your hut and family. When you are not working on the construction of the manor, guard your sheep carefully as they have been known to stray into the lady's manor garden.

Serf #3

As the lord's baker, you spend many long, hot days in the kitchen preparing elegant meals for the lord and his family. In exchange for this job you are warm at night and very well fed. You have one of the better jobs on any manor.

Freeman #1

You are a freeman. You live in the village and pay rent to the lord for your farmland. You are obliged to fight for the lord in time of war. Other than this obligation, you owe nothing to your lord and may leave this village at any time.

MANOR ROLES - 2

Freeman #2

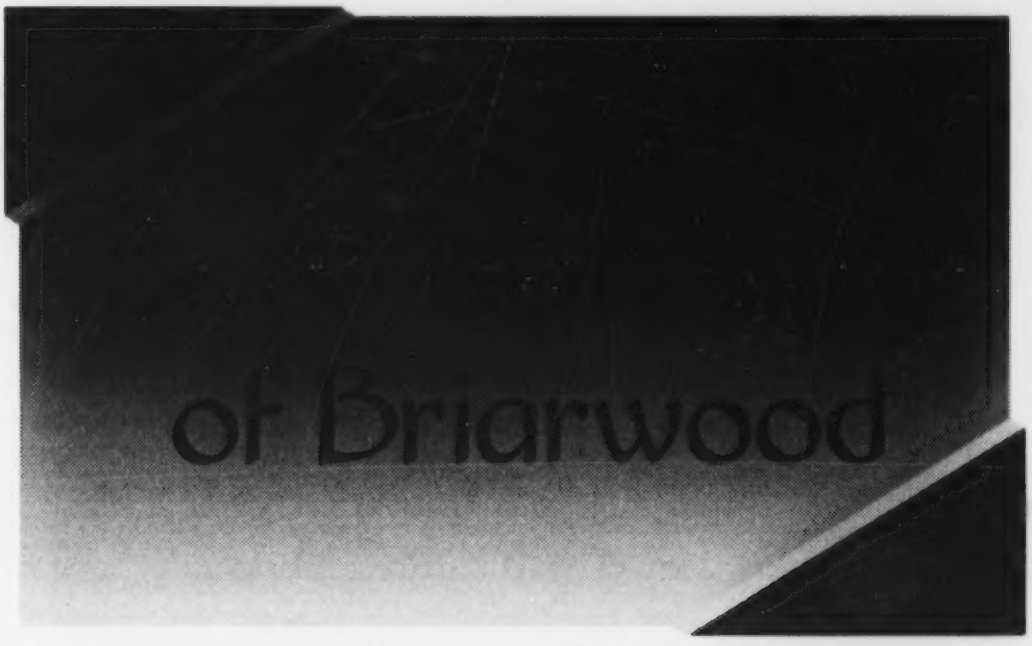
As a peasant, you are a common man, but at least you are free. You have the right to graze your animals on open pastures. Your life is very difficult. You live in a small, crude hut with furniture you have made yourself. Often you must feed your family by poaching animals from the lord's forest.

Priest

You are a priest whose church is built on the lord's land. You are responsible for holding services daily. In return for your service to the lord, you live in a larger, wooden house with a stone foundation. You live in a pleasant place, and your life is very simple. Of course you must face all hardships known to the common man.

Role identity tag

Whatever role you receive, you have the responsibility to make an appropriate role identity tag. Here is an example. Use your imagination and creativity and you will be rewarded with several feudal farthings. (This example for a lord is artistically understated. Other roles will definitely want to put appropriate illustrations on their ID tags to represent aspects of their daily lives.)



Make your ID tag on colored posterboard (or something else substantial. Attach twine or yarn to two holes in its top so that you hang your ID tag around your neck. Wear it with pride!

DIRECTIONS TO THE VASSAL - 1

You have served your lord well on the battlefield, and he has granted you a fief (a piece of land) upon which you will build a manor. In return you must ransom your lord if he is captured in war, pay all the expenses of your lord's oldest son, and provide a dowry for his daughter. If the lord calls you to military service, you must go. You must also attend the lord's court and entertain your lord when he is home. Yours is a large responsibility, for you owe your lord your constant allegiance.

The tie between a lord and his vassal is a strong one. Your lord has chosen you to develop and oversee his land. Since this is a heavy responsibility, take this job seriously and see that all work on the manor is completed in a timely manner.

Here your lord speaks with you about his desires for the land he has entrusted to you.

Requirements

1. You must supervise the drawing/coloring of the manor land your lord has granted you. (See the DIRECTIONS FOR MAP OF FIEF and the MAP OF THE FIEF handouts.)
2. If you are asked to make a three-dimensional model of your manor, you and those under you will have a challenging series of tasks to complete.

Buildings

- manor house or castle
- vassal's house
- serfs' huts
- church and rectory
- windmill
- barn
- village

Material suggestions (all not needed if you are only drawing/illustrating a map)

- clay
- posterboard
- straw
- toothpicks
- popsicle sticks
- colored paper
- marking pens and/or paint

***Note:** Clearly label each building.*

DIRECTIONS TO THE VASSAL - 2

Rules to consider

- Freemen must live in the village.
- Serfs live on the manor grounds.
- Serfs do a larger portion of the work.
- Castle is built by all.
- Vassal builds his own house.

Size of buildings (if you are building a model)

- Depending on the size of the posterboard, the tallest building on the fief should be no more than 4-5 inches in height. The lower the social status, the smaller the building.

Daily directions

The following directions are written as if you are going to develop a three-dimensional model. Simplify the directions if you are only drawing/illustrating a map of your land.

Day 1

1. Review the instructions with your servants.
2. Assign serfs and freemen their buildings and discuss materials and size.
3. Be sure that each serf or freeman has written down what he/she needs to accomplish the task.
4. Your group should begin working on this project at home.
5. You should build your home then so you can help build the castle the next day.

Day 2

1. Assemble your group.
2. Check supplies and assignments.
3. Report your progress to your lord.
4. Start building.
5. Help wherever needed as you are ultimately responsible for the success or failure of this project.
6. Review the requirements of the castle building.
7. Complete any unfinished work.

DIRECTIONS FOR MAP OF FIEF - 1

Directions

Draw and color your manor either on the handout given you (page 3:17) or on a larger sheet of paper or poster board—if you wish to spend more time and be more creative. The handout given you has no words on it, but you should be able to figure out immediately the locations of the following:

- large bisecting road and smaller roads
- forest
- two kinds of fields
- river and pond.

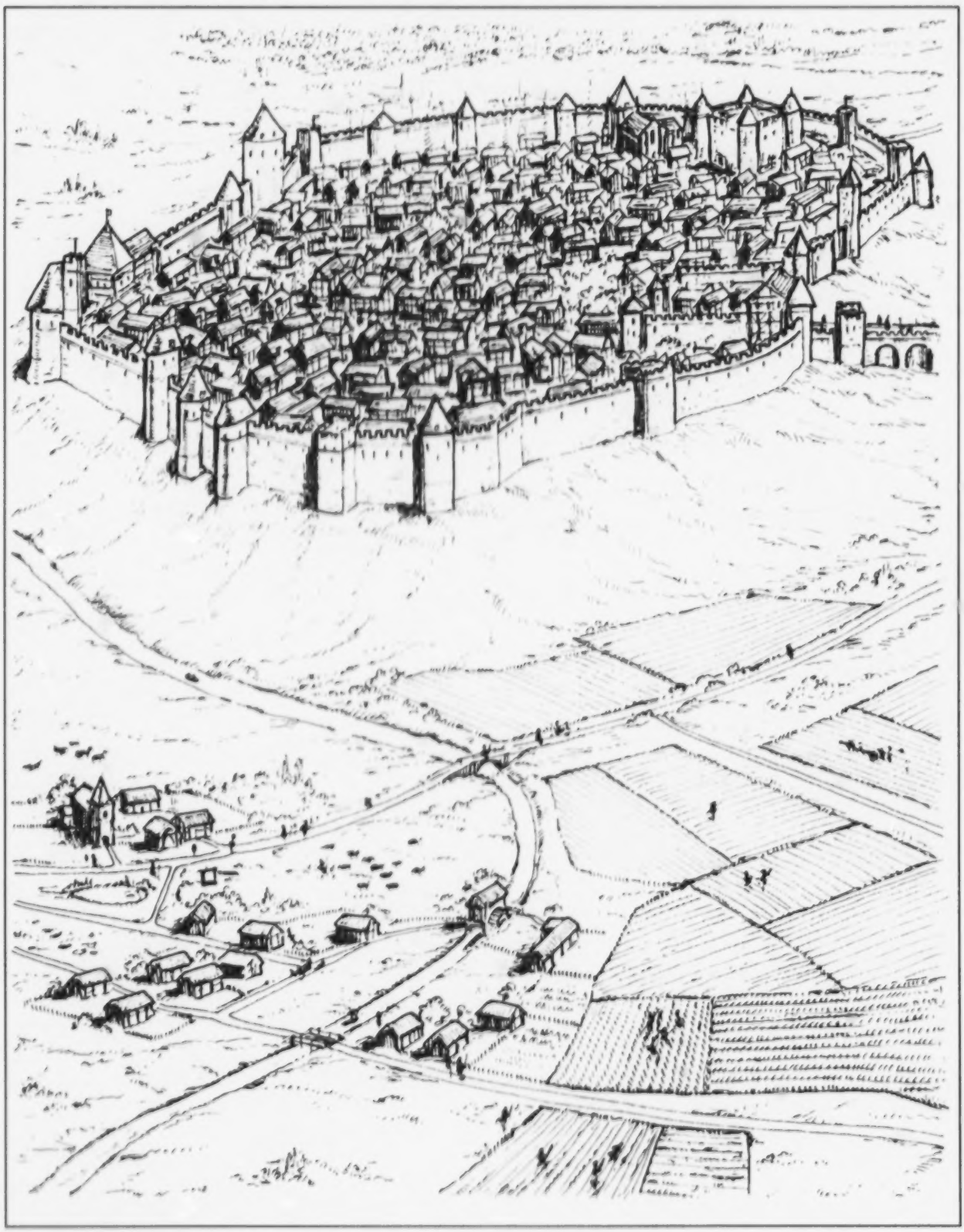
You will receive a copy of page 3:17—a larger drawing of the above area. Also study page 3:16 handout for ideas.

Use symbols to illustrate as many of these items as possible.

1. your castle
2. a manor house for the vassal
3. forest land
4. a west field for specific grains
5. pasture land for animals
6. barns, stables, bakehouse, cookhouse
7. an east field for specific grains
8. a windmill for grinding grains
9. streams, ponds, hills
10. a chapel and refectory (a priest's house)
11. serfs' huts
12. a north field
13. the name of your manor (neatly printed).

DIRECTIONS FOR MAP OF FIEF - 2

Here is a detailed drawing of a medieval European area, including fields, home, walled city, and a castle. This is presented only to stimulate you. You do not have to include a walled city in what you create.



MAP OF THE FIEF

INTERVIEWING A SERF FAMILY - 1

AT ACTING TIP

Flourishes to consider:

1. *Find a painting in a book illustrating serf family members toiling in their shack. Make a color slide from the picture and project it on a large screen or white sheet. Your serf family could then "freeze into" the projection's image when the interviewer begins questioning. Recommended pictures can be found in Freemantle's* Age of Faith, *Great Ages of Man Series, New York: Time Incorporated, 1965, pp. 22-29.*
2. *Copy portions of the line drawings on pages 3:21-22 onto a large sheet of butcher paper as a backdrop for your presentation. (Your teacher will show you how to use either an opaque projector or overlay masters of the line drawings to facilitate such duplication.)*
3. *Hand out copies of the line drawings which you have colored for your classmates to examine during your interview.*

Get ready to face a challenge!
This activity just may be the highlight of Phase 2: Manorialism. Certain of you students have been chosen to play a serf, his wife and two to three children, and a medieval interviewer—like a TV reporter on the evening news. *If possible, all of you should dress for your parts—and maybe even carry tools you use while working every day.*

The interviewer first introduces himself/herself and then the serf's family members—by first names and ages only. Next come the following questions. The questions are followed by bulleted data from which the serf and his family respond.

Question 1
I've heard you live in monotonous poverty. Is that true?

- Serfs are the lowest of feudal society, except for slaves. Few serfs ever escape from the monotony of the routine of back-breaking labor with few rewards.
- The serf or peasant is the workhorse of manor life. We do everything that takes a strong back and skilled hands.
- We do all the work; the lords, ladies, and warriors who live in the castle and manor house eat, drink, fight in wars, and warm themselves by the fire. Our work allows them to live a better life.
- The routine of the hard and brutal work is endless. Our day begins before sunrise and ends at sunset.

Question 2
Are all serfs the same? Are there distinctions among serfs?

- We are all peasants, technically, but serfs, who are also peasants, are bound to the lord for life.
- Most serfs are also called villains because we live in a small villa or village. A few serfs at the bottom are called kots.
- Sometimes, serfs are also called ploughmen.

Question 3
As a serf, _____, what kind of chore do you do on a manor?

- "Everything!" I guess the work could be divided into two kinds: fieldwork and handiwork. Fieldwork involves ditch-digging, tree-cutting, road-mending, and manure-carting.
- Handiwork means fixing or repairing my own tools or things, or those of the lord.
- My primary chore is toiling in the fields.

INTERVIEWING A SERF FAMILY - 2

Which serf—father, mother, child—should dominate the interview by answering most questions? Why?

If this happens, how can mother and children still act effectively even though the father/ husband is doing most of the talking?

Hmmmmmm ....

Question 4
Tell us about agriculture or farming on a manor?
- The manor has farmland divided into three big fields.
- On one field we plant and harvest wheat, rye, and other grains.
- The second field yields oats and barley.
- The third field is fallow, or uncultivated, so the soil is naturally replenished and fertile the next time it is planted.
- These three fields are rotated so that one field is always fallow.

Question 5
What is the seasonal pattern for planting and harvesting?
- In the spring, we plow the land with big, clumsy plows and dumb slow-moving oxen. Then we harrow it and sow the seeds.
- In the fall, we reap the grain with scythes, bind it into sheaves, and then pile them high into carts.
- There in the barn, we peasants spread the grain on the dirt floor and beat the heads or chaffs with clubs called flails. The grain is then taken to the lord's miller, who grinds it into flour for breads and pies.

Question 6
Are you ever paid for this back-breaking work?
- Never! We are never paid. Each peasant, instead, is given some strips of land on which to raise his own crops. These strips of land are not usually adjacent to one another, so we waste a lot of time going to and fro.

Question 7
Why do you put up with this life?
- I am bound to it by fate and the feudal contract. For three days a week I work the lord's field, watched by the overseer. Occasionally, I fight for my lord in his army. He protects me and allows me to work my strips of land which he has loaned to me.

Questions 8
Your life is awful. You look terrible. What do you eat?
- The wife here does the best she can. We certainly don't live like the lord and his family, nor do we eat the same victuals.
- Our diet is poor and coarse—just like we are. We eat some fish, salted pork, soups, coarse dark bread, a little cheese, and a lot of porridge. Dear, give the man a huge bowl of porridge!

INTERVIEWING A SERF FAMILY - 3

Here's a chance for humor. If your husband has been dominating the conversation to the point where you have had about as much chance to talk as a door post, how might you assert yourself and get the audience to laugh at your attempt at women's liberation?

Question 9

Your house or cottage is not much better than a pig's sty, is it?

- True, but it is all we have, or will ever have. Our cottage is small—only one room—but it is our home.
- As you can see, it has walls of rough plaster, a thatched roof, a floor of packed dirt, and usually one small window.
- We build a fire on cold nights in the middle of the room. A hole in the roof draws the smoke, and some of the heat, out.
- Sometimes serfs have a small shed butting up to the cottage.

Question 10

There is not much privacy, is there?

- No. Everything we do as human beings is done without much privacy. We sleep, go to the necessary, and eat together.

Question 11

Are there any breaks from this dull life you all live?

- Occasionally. On holidays, we horseplay, sing, and frolic with our families.
- On occasion, visiting singers, jugglers, magicians, acrobats, and, sometimes, trained bears entertain us.
- There is always Sunday. God's day. This is a chance to rest and be thankful for my humble existence as He prepares my family and me for the next life.

Question 12

Don't you just want to escape from all this miserable existence?

- Oh, yes! Some do, but very few. Serfs who specialize in raising sheep, hogs, or work with wood can go into town and sell their surpluses.
- When they are in town, they get a sense of freedom. A few will stay. It is said that "town air makes you free." If you stay in a town for 18 months and pay its taxes, you are considered a free man.
- Most of us have never left our manors. It is our world, as miserable as it is. I know the next world will be better.

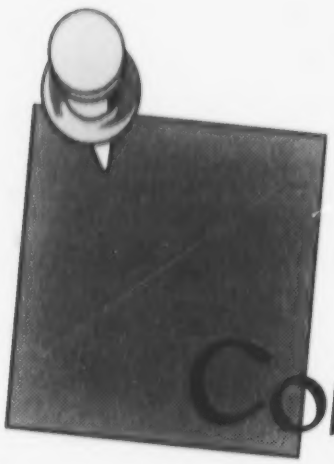
Ending: Thank you, serf family.

INTERVIEWING A SERF FAMILY - 4

INTERVIEWING A SERF FAMILY - 5

JUDGING THE MANOR

Manor: _____



Content

Check off all of the following included in the manor project:

____ castle and other key buildings
____ fields
____ roads
____ forest land
____ river and pond
____ name of manor

Quality

Give a 1 or 2 or 3 (3 highest) for each of the following:

____ neatness of printing
____ drawing/illustrating
____ appropriate use of color
____ imagination and creativity

Feudal Farthings awarded

Phase 3: Knighthood (4-7 days)

Introduction

This phase will enable students to understand that the knight was a major component of the feudal system. All students begin this phase as "squires" who aspire to become "knights." They first read a BACKGROUND ESSAY and take lecture notes on knighthood and heraldry. Next, they make up their individual shields. At this point they are then given a SQUIRE'S CHALLENGE sheet which indicates to them what they have to do to become knights. The next day they present evidence that they have met the challenge, and if, indeed, they have done so, they are allowed to participate in the "knighting ceremony." Next follows two optional days when all participate in a role-play of a joust. The final day all take a test organized somewhat along the lines of TV's *Jeopardy* program—except that all students play. This test acts as a good review for all medieval information and concepts learned to date.

Duplication directions

Duplicate the following in the numbers found in parentheses:

- BACKGROUND ESSAY: Knighthood (class set)
- BACKGROUND LECTURE NOTES: Knighthood (class set)
- BACKGROUND LECTURE OVERLAY: Knighthood (make overlay transparency)
- DESIGNING YOUR COAT OF ARMS (class set)
- SQUIRE'S CHALLENGE (one per student)
- A TOURNAMENT JOUST (two—one for narrator, one for you)
- MEDIEVAL JEOPARDY (class set)

Daily directions

Day 1

1. Pass out the BACKGROUND ESSAY: Knighthood and have students read it .
2. Pass out the BACKGROUND LECTURE NOTES: Knighthood. Give a short lecture in which you use the overlay made from the BACKGROUND LECTURE OVERLAY: Knighthood. As you speak, be sure you have students fill in the details you present.
3. If time remains in this first teaching period of this phase, introduce students to the concept of heraldry by passing out DESIGNING YOUR COAT OF ARMS.

4. Suggest that students talk over with a parent the designing heraldry task, which they will complete during Day 2. Parents will likely be quite fascinated and will give appropriate suggestions for how their son or daughter might construct an appropriate shield.

Day 2

Before class begins, you will need to accumulate art supplies for students to use in designing and creating their own coat of arms. Suggested supplies: lightweight tagboard, colored paper, glue, marking pens, pencils, crayons, and scissors. *You will help your students and speed things along if you have precut several different shield-shaped patterns.*

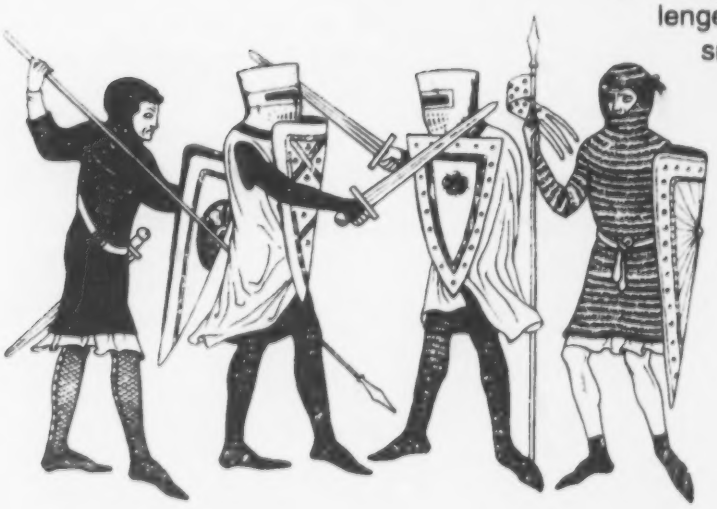
1. Review DESIGNING YOUR COAT OF ARMS handout. You may wish to amplify these facts with a mini-lecture on heraldry. If so, have students take notes on a to g below. **Note:** If you wish to augment your knowledge, read about heraldry in any encyclopedia or in the booklet *Design Your Own Coat of Arms* by Rosemary A. Chorzempa. It is available for a low price from Dover Publications, 31 E. 2nd St., Mieola, NY 11501. Consider calling (516) 294-7000 for Dover's marvelous catalogues.
   a. Crests made their appearance in the 14th century. They were usually made of a lightweight material such as light wood or leather and were worn on the top of knights' helmets.
   b. The wreath consisted of two pieces of colored silk twisted together. It always shows six twists in the same colors as the shield. It may be curved or straight.
   c. Helmets came in a wide variety of shapes, depending on the country and time of the origin of the coat of arms. In heraldry, the helmet always faces left (to the right of the shield itself). Only the helmets of kings and nobility are depicted full face.
   d. The mantle gets its name from the French word manteau. A silk mantle was used by a knight to shade the back of his helmet from the sun.
   e. The shield may vary in shape. Usually it is a rectangle with a pointed or curved base which comes to a point. Emblems or charges of heraldry are shown on the shield. Crosses were often used during the time of the Crusades.
   f. Supporters are real or mythological animals supporting the shield with their feet resting on the scroll. They were introduced into heraldry in the 14th century. They are usually reserved for kings and other nobility.

g. Scrolls had mottos written on them. The motto might be one word or a sentence. It is generally believed that the motto began as a battle or war cry.

2. Devote most of this day to students making their shields. (Most all students really become motivated when asked to make their own coat of arms on a shield. If possible, give them a weekend in which to add detail before they complete the project.)
3. Make this suggestion: "Include on your shield personal interests, proudest achievements, motto which depicts your personality, and/or three adjectives which describe you." Of course, allow room for creativity.

Day 3

1. Have students present their shields to the class with a brief explanation. Students who wish may write brief notes on the back of their shields. Doing so makes oral reporting less stressful for many students.
2. Award 10 feudal farthings for each completed shield. You may, if you wish, also award bonus farthings for the three best shields.
3. Hand out the SQUIRE'S CHALLENGE directions. Explain briefly that any squire wanting to be a knight must pass the tests indicated on the sheet. Have them particularly note that an adult "witness" must sign the slip where indicated. Second, stress that if they wish to be knighted in tomorrow's ceremony, they must complete these tasks by this time tomorrow.
4. If you have time, have the class suggest how the various challenges could be met. For example, a squire to meet the challenge of "being brave and honorable" might challenge an older brother who was teasing a smaller sister. (Of course, he/she would have to have a parent sign that the act had been done.)



Day 4

1. **Knighthood ceremony** Once a squire had mastered his duties, by performing some outstanding deed, he was worthy of knighthood. Sometimes the accolades were given right on the battlefield, as in cases where a squire saved his lord's life through an act of bravery. More often, knighting was performed in the castle, accompanied by a religious ceremony. The following directions show you how to recreate this ceremony in the classroom:

Materials needed

1. one shield for each student to be knighted (This shield should already have been made.)
2. matches, candles, plates
3. white, red, black robes (Sheets, scraps of fabric, or towels will do, but consider acquiring the loan of robes from the choir or athletic teams.)
4. altar (table covered with white sheet)
5. king or queen costume—crown and bathrobe (for you)
6. toy sword (yardstick covered with foil)

Setup directions

1. If possible, set up in a different classroom and then have the class solemnly proceed to the ceremony.
2. Prepare an altar. Place on it a candle, sword, and oath to be repeated.
3. Arrange desks or chairs in rows facing the altar. Reserve front row for squires who are to be knighted.
4. Have knights' robes available (perhaps below the altar).
5. Change into a king/queen costume.
6. *Option.* Have tubs of water near altar where squires may "cleanse" themselves before the ceremony. (This is also a good idea as fire protection for the lit candles.)

Procedure

1. First assume your role as king/queen. Then welcome guests to their seats.
2. See that the candle is lit.
3. Squires enter, wash at tubs (optional), and sit in front rows, facing altar.
4. Explain to the guests that on the previous night all of the squires confessed their sins to a priest, bathed, fasted, and, dressed in white, spent the entire night praying.

5. Hold up three tunics (white, red, black). Give the following explanations:

   "The white tunic helps the knight keep his flesh clean from every stain, in the hope of reaching heaven."

   "The scarlet robe indicates that he is ready to pour out his blood for the Holy Church."

   "The black coat reminds him, by its somber hue, that he must die."

6. Have the knights-to-be all rise and repeat after you the following vow, pausing where indicated:

   "I vow to be brave and honorable *(pause)* to maintain the right *(pause)* to redress the wrong *(pause)* to protect women *(pause)* to give help to those in trouble *(pause)* and to show mercy to the weak and defenseless, so help me God."

7. Call the squires to the altar, one by one. As each squire kneels before the altar, use the flat side of the sword to strike the squire lightly on each shoulder.
8. As you tap each squire on the shoulder, say, "In the name of God, St. Michael, and St. George, I dub thee knight, Sir _____. Be brave."
9. After each squire has been knighted, he/she is seated and the next one comes up until all who have passed the SQUIRE'S CHALLENGE have been knighted.
10. Congratulate the new knights, extinguish the candle, and bid the guests farewell.
11. If there is time, and you have decided to use the optional role-play, A TOURNAMENT JOUST, motivate this activity by assigning roles.

Days 5-6 *(Optional)*

1. If you have decided to use A TOURNAMENT JOUST option, follow the directions on the handout to re-create an actual joust.
2. Consider videotaping this event.
3. Award any feudal farthings as you wish for good acting, etc.
4. Tell students to review for Day 7's test over CHRISTENDOM's first three phases: Feudalism, Manorialism, and Knighthood.

Day 7

1. This day is an academic jousting tournament consisting of a review of material covered thus far. Have students sit in their individual role seats. Then pass out the MEDIEVAL JEOPARDY test sheet and have them complete it to the best of their ability.
2. Have students go to their manors if you have used Phase 2: Manorialism—or group them into six small groups if you have not—by numbering students one through six.
3. Collect each manor's tests and exchange with another manor.
4. Tell each student to have his/her shield ready to wave to indicate he/she knows the answers to the questions you are now going to read from the chart. (Do *not* read these in order, however, as this will keep them alert.)
5. Proceed to grade the tests by calling on each manor in succession. Only the lord may answer (groups may have to appoint a lord if they don't already have one from Phase 2), but he/she may receive help from others in the group. However, the lord has only 10 seconds to respond.
6. If the lord responds correctly, move to the next group. If he/she gives the wrong answer or does not give any answer, any other manor resident may wave his/her shield, indicating a desire to answer. Whoever gives a correct answer wins 10 farthings, and the "game" continues until all 25 questions have been answered correctly.
7. While this response is going on, remind students to grade the MEDIEVAL JEOPARDY chart sheet they have in front of them. When the game is over, have manors return the test sheets to the owners. The lords should then total their subjects' scores and divide by their number to find a manor average. All members of the manor having the highest average will receive a 10-farthing bonus each.
8. Collect the tests and remind students that Phase 4: Monastery starts the next period.

BACKGROUND ESSAY: Knighthood - 1

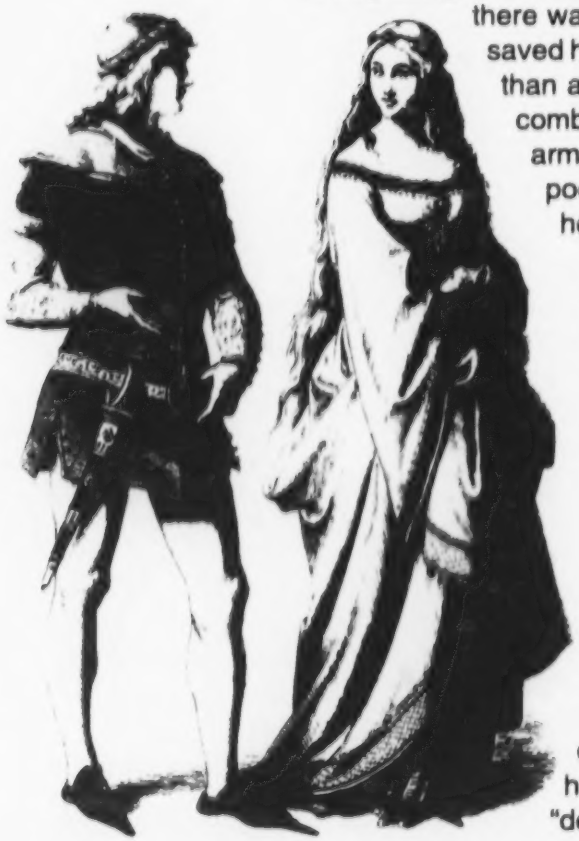
Warriors on horseback

This phase will enable you to understand that the knight was a major component of the feudal system. (The word *knight* comes from an Old English word, meaning "household retainer.") Originally, knights were simply warriors who fought on horseback and held no social distinctions. In fact, any man could be a knight who had the courage to be one.

However, by the 1100s the cost of armor and horses had increased, leaving only wealthy men able to equip themselves to fight as knights. Thus, knights became a prestigious class, separated from the rest of the community. Becoming a knight became a mark of honor and distinction, an honor usually reserved for the sons of nobility.

Clad in armor

Knights in battle wore suits of metallic armor which were often made in Milan, Italy. Armor consisted of a helmet, a breastplate, arm and elbow pieces, a gauntlet, leg and knee pieces, and a chain mail jacket. Although armor was uncomfortable, it was the safest dress for battle. A knight might be wounded in battle, but rarely was he killed. However, there was another reason beyond the armor that often saved his life: a live knight could earn a greater ransom than a dead one! Because knights were dressed for combat on horses, the horses were also outfitted with armor. If the horse was killed, however, it left the poor knight practically defenseless because the heavy armor limited his mobility.



Code of chivalry

Knights lived by an ideal called chivalry, a code which expected them to be loyal to their church and lord, to be just and fair to all, and to protect women and the helpless. However, even the bravest of knights was sometimes unable to live up to such a code. When this happened, the knight was held in public disgrace. A knight who had broken his vows might have his shield hung upside down, have his body smeared with paint, or have his armor cut off of him piece by piece. A "fallen knight" could be laid in a coffin even if still alive and then be dragged to church, where a priest would perform his funeral. Thus, a disgraced knight was truly "dead to honor."

BACKGROUND ESSAY: Knighthood - 2

This knight is wearing a full set of armor created in the famous Missaglia workshops in Milan, Italy, during the mid-15th century.

BACKGROUND ESSAY: Knighthood - 3

Notice the armor that this horse is wearing:
the champfrein (headpiece), the criniere (neckpiece),
the poitrel (chestpiece), and the croupiere (buttockpiece).

BACKGROUND LECTURE NOTES:
Knighthood

Role of a knight

Code of chivalry

Stages of knighthood

Heraldry

BACKGROUND LECTURE OVERLAY:
Knighthood

A knight without honor is no longer alive.

Role of a knight

- most important member of feudal army
- main occupation was fighting
- served his master
- defended Christianity

Code of chivalry

- an honored set of rules sworn to by all knights
- emphasis upon courage, loyalty, devotion to duty
- courtesy toward and defense of women
- protection of the poor, the weak, and the needy

Stages of knighthood

- page (age seven on) ... learned to ride horse ... learned manners ... had religious instruction ... and trained in music and dance (taught by ladies of the castle)
- squire (age 12-13) ... assisted knights ... became lord's devoted attendant ... took care of armor and weapons and became skilled in their use ... helped in tournaments
- knight (when qualified) ... usually knighted by the king ... sometimes ceremony took place on the battlefield (particularly after a brave act that saved someone's life)

Heraldry

- also called a coat of arms
- used as identification on a knight's shield during battle

DESIGNING YOUR COAT OF ARMS - 1

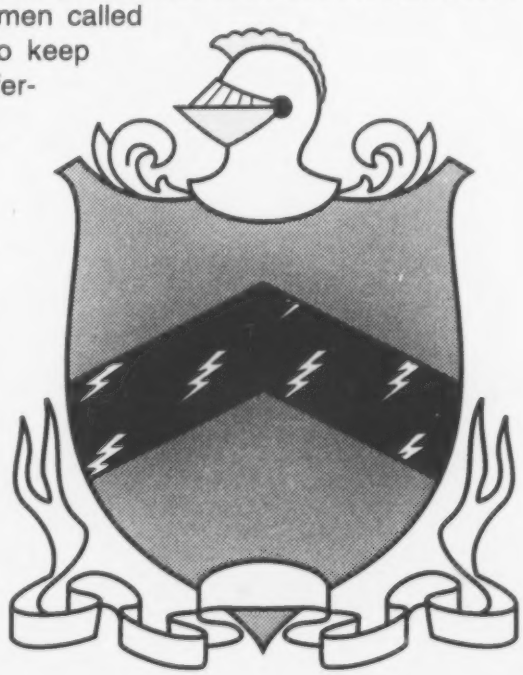
You will find this part of the Knighthood phase both interesting and challenging, for you get to design your own coat of arms. But before you start your design, you need to read a little background.

Heraldry background

Definition Heraldry is a system of symbols used to represent individuals, families, countries, and, sometimes, institutions. The basic symbol of heraldry is called a coat of arms which was originally used on the shields of knights.

Knights Because knights were so heavily clad in armor during battle (they even wore helmets which covered their faces), they carried shields and flags depicting their coat of arms. As a result, they could easily be recognized on the battlefield by others in their army. Recognition could also work against them. Although some enemies would retreat if they feared a certain mighty knight because of his reputation, others would rush to attack that same knight because killing him would dramatically influence the battle or give the attacker a chance to kill the knight and thus gain a reputation which would follow him all his life.

Heralds and artists By the 1200s, heraldry was firmly established among upper-class families. No two families could use the same coat of arms, and a group of men called heralds was established to keep track of symbols used by different groups for recognition. Artists often used imaginary animals such as griffins, hippogriffs, dragons, basilisks, and unicorns. Also used extensively were crosses, stars, roses, crescent moons, fleur de lis, lions, weapons, and symbols illustrating strong character traits. You will likely wish to find pictures of such animals and symbols in order to communicate a certain message on your original coat of arms.



DESIGNING YOUR COAT OF ARMS - 2

Designing your own coat of arms

Follow these steps:

1. See if either your teacher or a school or community library has a copy of the short, inexpensive paperback *Design Your Own Coat of Arms: An Introduction to Heraldry* by Rosemary A. Chorzempa. This book would help you tremendously not only in creating your coat of arms but also by suggesting ways you can use it outside school after creating it.

2. Examine various coats of arms in the books you can find in your school library. You may want to follow a certain style you see there. However, you may prefer to create your own style.

3. Design the shape of your shield upon which you will place your coat of arms. (You may use the shape given you on page 4:14 or you may create a different shape.)

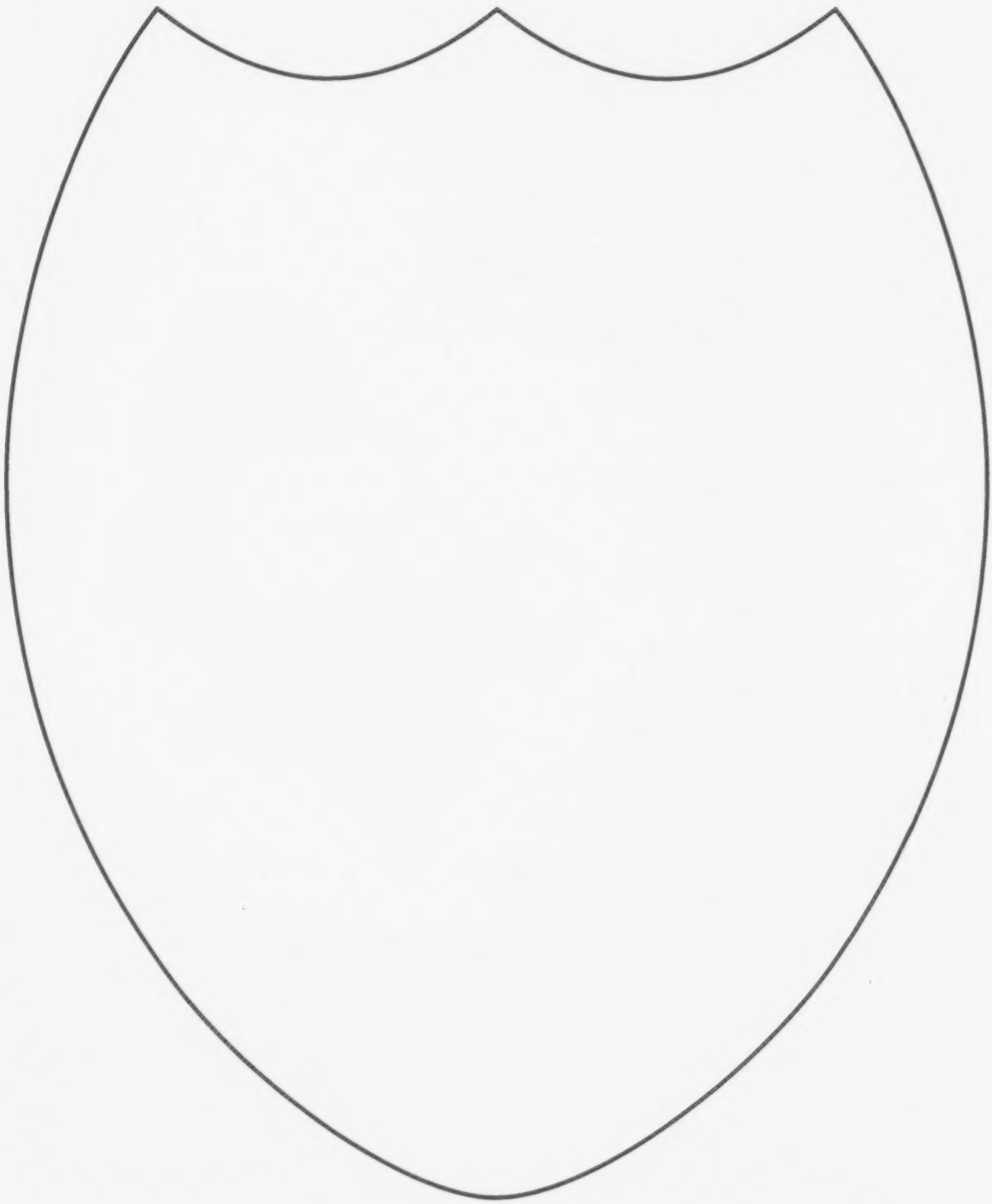
4. The coat of arms on your shield might include several of the following:
   - animals (e.g., a fox would suggest what? a bear would suggest what? a lion would suggest what? an owl would suggest what? a dove would suggest what? an eagle would suggest what?)
   - shapes or objects (e.g., a chevron suggests achievement ... a horizontal bar suggests honor .... a flower suggests beauty or gentleness ... a heart suggests sincerity or love ... a cross suggests Christianity ... a Star of David suggests the Jewish faith)

5. Decide whether you will use the final page of this handout for your actual shield/coat of arms. If you prefer, start with a good-sized piece of white posterboard or butcher paper.

6. Color your shield/coat of arms as brightly as you wish. Realize that knights going into battle used only seven colors: red, yellow, green, blue, purple, white, and black.

Good luck!

DESIGNING YOUR COAT OF ARMS - 3



SQUIRE'S CHALLENGE

Directions: Focus on one quest at a time. Think carefully how you might accomplish each outside of class. Then set forth on your charger to complete your challenges by tomorrow's class period. Note, you must have an adult (someone over 21) sign as a witness that you accomplished the challenge noted. If you bring this sheet back tomorrow completely filled out, you will receive a reward of 10 feudal farthings and be allowed to be one of the squires who will be knighted by the king or queen in a majestic ceremony.

The challenges

I, _____ , squire of _____ manor, vow ...

- to be brave and honorable by _____

  Witnessed by: _____

- to be courteous by _____

  Witnessed by: _____

- to be honest by _____

  Witnessed by: _____

- to protect women and girls by _____

  Witnessed by: _____

- to redress any wrong I see by _____

  Witnessed by: _____

- to show mercy to the weak and defenseless by _____

  Witnessed by: _____

- to give help to those in trouble by _____

  Witnessed by: _____

A TOURNAMENT JOUST - 1

Purpose

The purpose of this dramatic activity is to give your students an understanding of what might have occurred in a typical tournament: two opposing knights riding toward one another in mock battle before a large enthusiastic crowd in medieval England. A "joust" was the showcase for knighthood!

What happens

You, or your designate, will read a narrative while certain students act out what they hear. (Select students to be the characters listed below.) The rest of the class cheers on their favorite knight and wears his color. Pageantry can be added to heighten this activity's excitement.

Characters needed

Green Knight
Black/Red Knight
Lord Henry Culbertson
Lady Eleanor
Son Rupert
Daughter Bronwyn
Narrator (major part)
Green Knight's squire
Two jugglers
One joker/jester
Father Boniface
Eight litter carriers
Four-six trumpeters
Two giggling damsels

- Rehearse the entire joust before staging the real one (which you might want to videotape).

A TOURNAMENT JOUST - 2

Flourishes

Staging this can be fun and informative if you apply these flourishes:

- Have a superb reader be the narrator (or read it yourself).
- Read the narrative *slowly* enough for the "actors" to react and do what the narration describes.
- Supply green, red, and black flags or small banners (construction paper slips?) for supporters to wave.
- If you have a small class, have your students portray two roles (e.g., juggler and Rupert).
- Keep props and costumes simple. Make sure the knights "helmet" (cardboard boxes or ice cream cylinders) protect the head and eyes. Brooms could be used as lances. The knights could ride tricycles or crawl on their knees to simulate galloping horses.

Narration

Note well: *Read this narration slowly and dramatically.*

Imagine for a moment or two that you have been transported to one fine spring day in the year of our lord 1246. Just outside of the castle of Lord Henry Culbertson a tournament is set to begin. The royal party now comes down the steep hill. In the background is a soft-gray castle amidst an azure-blue, cloudless sky.

As Lord Henry and his wife, Lady Eleanor, are carried in on litters, each borne by four muscular guards, the trumpeters put their instruments to their mouths to announce the official arrival of Lord Henry and his retinue of lesser lords; his son, Rupert, and his daughter, Bronwyn, and castle officials. The trumpeters play loud, magnificent, and stirring notes to honor the party.

Nearby several honored townspeople and peasants cheer loudly, showing their appreciation and approval of Lord Henry's policies and rule. They cry, *"Vivant, rex regina"* (long live the lord and lady). In that same crowd, lower down in the grandstand festooned with banners, sits two young, giggling damsels who nearly lose control as they swoon in love for Henry's handsome son.

A TOURNAMENT JOUST - 3

Rupert sees this female affectation and acknowledges them with a smile and nod. He is used to this reaction. One day Rupert will rule over his father's manor.

A local priest, Father Boniface, comes forward from behind the grandstand and offers a short prayer to bless the festivities. All present bow their heads in reverence. Finished, Boniface walks toward Henry and Eleanor, bows briefly, and returns to his place behind the grandstand to attend the poor and disabled.

A pair of jugglers appear magically and toss small oranges from Italy back and forth. They continue until a joker comes forward, does a handstand, tells two jokes, and swiftly disappears as he sees the trumpeters about to blow again.

The trumpeters play five familiar notes (the herald bellows, "Come forth, knight, come forth")—everyone knows its signal. The Green Knight and his squire enter. His supporters cheer and wave their green flags, scarves, and banners. The Green Knight, dressed in mail and armor, raises his lance to acknowledge this emotional display.

As he does, the trumpeters raise their instruments and blow again. Around the corner of the grandstand appears the Black Knight. There is total silence for a few seconds as many expected to see the Red Knight, their favorite in recent tournaments. As the crowd murmurs in confusion, the Black Knight pulls out a red scarf to show the throng that he represents both black and red. Relieved, the supporters go wild in expressing their approval of the champion warrior.

Seeing this display, the Green Knight supporters yell, "Green! Green!"—to which the other side screams, "Red and Black! Red and Black! Red and Black!"

Slowly, as the noise subsides, the two saddled knights prance their steeds to opposite ends of the field, equidistant from the pennant-covered royal box. En route, the Green Knight stops and points his lance at Bronwyn. Realizing the honor, she pulls out her peach-colored scarf and places it gently on the lance. He will unseat his foe for her. The crowd erupts in applause. The Black Knight turns his mount and rides quickly to his place at the end of the long trench.

Once there, he awaits the blare of trumpets. There is total silence on the tournament field and in the grandstands. A slow and muted drum

Read your part dramatically

roll is heard, and the trumpeters sound the beginning of the joust. The herald bellows again, "In the name of St. Michael, do your battle. Do your duty, valiant knights." Fifty yards or so apart, the two knights kick their anxious steeds and the crowd comes alive again. The warriors' steeds gallop toward each other. Seconds later, the knights meet across the trench, separated by a four-foot wooden fence.

The Green Knight's lance is thrust at the Black Knight, stunning him. For a moment it seems to knock the knight off his horse. But, he steadies himself. The two ride to opposite ends and both change lances. Again the trumpets blare and the two combatants ride toward each other. This time when they clash, the Black Knight thrusts his lance first and strikes the Green Knight in the chest. The force punches the knight to the ground.

There is silence as the crowd focuses on how seriously the Green Knight is hurt. His inert body is partially hidden by the fence. As the throng awaits some movement, some indication that their knight is alive, the Black Knight dismounts and pulls out his mace to do battle, if necessary. Suddenly the Green Knight is up! His supporters scream in delight. He rises, as if Lazurus, to an upright position, pulls out his mace and swings it at the Black Knight. But the wound from the lance has left the Green Knight's arms nearly immobile. Realizing his foe's disadvantage, the Black Knight waits until the Green Knight stumbles and collapses to the ground. There are cheers from the Black Knight's supporters.

The Black Knight throws down his mace and pulls from his leather sheath his sword, known in the kingdom as "the deadly one." As he prepares to thrust it into the belly of the fallen Green Knight, Bronwyn cries out, "Save the knight. He deserves to live." For a few seconds there is a hush from the crowd. Then the Black Knight draws his sword away from the vanquished and returns it to the sheath. The Green Knight will live to fight again—and fight to defend Lord Henry and the church. The crowd agrees and in unison yells, "Long live the Green Knight. Thanks be to God."

Then they cheer the champion. "Three cheers for the Black Knight." But the Black Knight is too busy walking over to the Green Knight's tent to claim his prizes—the weapons, equipment, and squire of his opponent.

MEDIEVAL JEOPARDY

Feudalism	Manorialism	Knighthood 1	Knighthood 2	Castle
10 Given to a vassal by the lord	10 Another name for the manor	10 Also called a coat of arms	10 "A knight without _____ is no longer alive."	10 A circular, watery, ditch
20 Powerful noble	20 Lowest rank in medieval society	20 First stage of knighthood	20 A mock battle on a tournament field	20 Living quarters for the family
30 Exchanged between parties in a feudal contract	30 Person watching and overseeing the work done on a manor	30 What the black coat means in a knighting ceremony	30 Material of a knight's jacket	30 Person performing humorously at castle banquets
40 Warrior/lord/vassal in medieval society	40 The lord's stone dwelling on a manor	40 Second stage of knighthood	40 Code to be upheld by knight	40 Entrance over the water ditch
50 Number of days vassals gave per year to lords in military service	50 The economic goal of every medieval manor	50 Two saints mentioned in the knighting ceremony	50 A knight's oath to his lord	50 The main gate

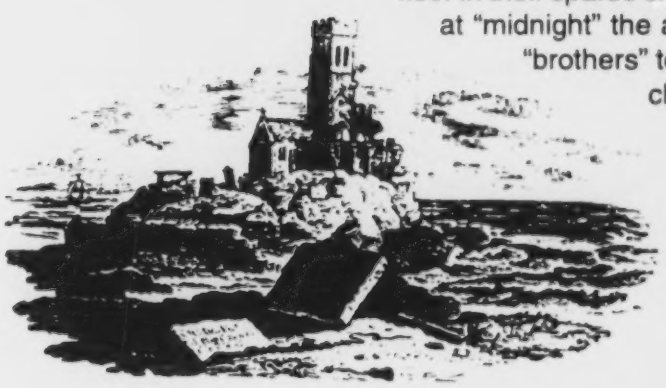
MEDIEVAL JEOPARDY (Key)

Feudalism	Manorialism	Knighthood 1	Knighthood 2	Castle
10 Given to a vassal by the lord *fief*	10 Another name for the manor *estate*	10 Also called a coat of arms *heraldry*	10 "A knight without _____ is no longer alive." *honor*	10 A circular, watery, ditch *moat*
20 Powerful noble *lord*	20 Lowest rank in medieval society *serf*	20 First stage of knighthood *page*	20 A mock battle on a tournament field *joust*	20 Living quarters for the family *keep*
30 Exchanged between parties in a feudal contract *obligations*	30 Person watching and overseeing the work done on a manor *steward*	30 What the black coat means in a knighting ceremony *death*	30 Material of a knight's jacket *chain-mail*	30 Person performing humorously at castle banquets *joker-jester*
40 Warrior/lord/ vassal in medieval society *knight*	40 The lord's stone dwelling on a manor *castle*	40 Second stage of knighthood *squire*	40 Code to be upheld by knight *chivalry*	40 Entrance over the water ditch *drāwbridge*
50 Number of days vassals gave per year to lords in military service *10 days*	50 The economic goal of every medieval manor *self-containing... self-sufficiency*	50 Two saints mentioned in the knighting ceremony *St. Michael St. George*	50 A knight's oath to his lord *homage or fealty*	50 The main gate *portculis*

Phase 4: Monastery (3-4 days)

Introduction

This phase has students learning what it was like to be a monk in medieval times. First, students read the BACKGROUND ESSAY: Monastery, then fill in their BACKGROUND LECTURE NOTES hand-out from information you give them from an overlay transparency.



The simulation actually begins as students don robes, take the monk's vow of silence, then retire to sleep on their (newspaper) blankets on the floor in their sparse chapter house (stripped classroom). Then, at "midnight" the abbot (your part) rings a bell, calling the "brothers" to services. They then silently file into the chancel (another area of the room) and kneel for the service. You read Lesson #1 at this time. Then, students return to their "cells," only to be awakened once again at "sunrise" for another service during which Lesson #2 is read. Following this service, they are then given some bread and water for breakfast. During the next hour, the monks are assigned various tasks, and a few are disciplined for minor infractions. The abbot gives Lesson #3 on illumination of Biblical passages by hand. All the monks then try their hand at illuminating short passages with colored marker pens.

Finally, on the last day, the monks must take a quiz which you give over all they have learned from the lectures, any assigned reading, and their experiences about what it must have been like to be a monk in this period in history.

Duplication directions

Duplicate the following materials in the number found in parentheses:

- BACKGROUND ESSAY: Monastery (class set)
- BACKGROUND LECTURE NOTES: The Role of the Church in the European Middle Ages (class set)
- BACKGROUND LECTURE OVERLAY: The Role of the Church in the European Middle Ages (make an overlay transparency)
- COMMON LATIN PHRASES (classroom set)
- ILLUMINATED LETTERS (classroom set)

Daily directions

Preparation for Day 1

You need to bring a loaf of bread and dried, edible fish of some sort. Also, bring several newspapers, for you will give each new monk a "blanket"—that is, a newspaper sheet—as he/she enters. You also need a hand bell to ring and a bucket which you will half fill with water to serve as the monk's wash basin. Finally, you need to have on hand these miscellaneous items: white paper, sample illuminated letters, crayons or felt pens, and a book on the Middle Ages.

Day 1

1. Pass out the BACKGROUND ESSAY: Monastery and have students read it.
2. Pass out the BACKGROUND LECTURE NOTES: The Role of the Church in the European Middle Ages. Tell students to take notes on this sheet as you lecture on church history.
3. After the lecture, remind students to bring costumes. These may be bathrobes tied with a rope. Each student should also bring a cup, a sheet of writing paper rolled and tied with a string, and a pencil.
4. Assign an artistic student to make the following signs:

   Cloister
   Chancel
   Chapter House
   Refectory

5. Explain the scene for the simulation (see Day 2) which will occur the next class period.
6. At the end of the period, administer the following vow to all so that they officially begin their priesthood.

A monk's vow

"I, Brother _____ , promise the following:

- never to marry
- never to own worldly goods
- to obey the rules and regulations of this monastery
- to love my fellow humans
- to care for the sick and the poor

- to eat only two simple meals a day
- to live most of my life in silence
- to work industriously in the fields or in the scriptorium all my days and, finally
- to love God and revere the Good Book.

If you so vow, say, "I will." Welcome, brothers, to the abbey of St. _____ (use your name).

Preparation for Day 2

Before the students enter the room, post signs indicating the **Chapter House**, **Cloister, Chancel**, and **Refectory** areas. Clear the room of all chairs—or place them backward against all four walls. *The room should appear as barren as possible.*

Day 2

MIDNIGHT

Matins and Lauds were prayers said at different times each day.

1. As the students enter the room, they should leave all their school belongings by the door. Give them a newspaper (blanket) and direct them to the chapter house area. *Remind the new monks that no talking is allowed and that all should lie on the floor, quietly asleep in their cells.*
2. Once the monks are settled and quiet, ring the bell, signaling midnight. Direct the monks to file by the wash basin (i.e., bucket), sprinkle some water on their faces, and move silently to the chancel for prayer.
3. Direct the monks to kneel down for matins and lauds, or prayers.
4. Read Lesson #1: The role of a monk. Have the monks take out their scrolls and a pencil with which they may take notes. Upon the conclusion of the lesson, direct the monks to return to their cells until sunrise.

TT
TEACHING TIP

The information in the three lessons is presented in larger type so that it will be easier for you to read aloud. Read each lesson very slowly. However, you may wish to "talk" this information to your students rather than read it verbatim.

Note well:
Be certain you have your monks take notes carefully and thoroughly on what you say. Not only will they learn more; they also will be living the discipline inherent in the monastic order they are simulating.

Lesson #1: The role of a monk

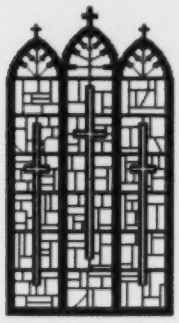
Every town and most villages has a church or chapel of some kind. The church was great and powerful in the Middle Ages. Monks and nuns serviced the churches. Under the rule of an abbot, they devoted their lives primarily to prayer and religious service. Upon becoming a monk or nun, a person gave up all his/her property and took the vows of chastity, poverty, and obedience. Once a monk took these vows he had to remain in the monastery for the rest of his life. Monks lived together in equality and called each other brother. They chose one monk to be the head of the monastery and he was called "father."

Life was very simple for a medieval monk. In contrast to the elegant dress of most men, a monk wore a simple robe tied at the waist with a cord or cowl. Food was simple and only two meals a day were eaten. Approximately eight hours of a day were spent in prayer with another six or seven hours spent in some type of labor.

5. After a few minutes have passed, ring the bell announcing sunrise, Prime, and morning Mass. Direct the monks to return to the chancel and kneel while you read Lesson #2: A day in the life of a monk. Students should again take notes on their scrolls.

Lesson #2: A day in the life of a monk

The day began at midnight for a monk. Just before midnight, a bell would ring and the monk would rise, wash, and move in silence to the church for matins and lauds, or prayers. Upon conclusion, the monks returned to bed until sunrise. At sunrise the monk, again, rose and met for prime (prayer), followed by an early morning Mass, and the morning meeting in the chapter house. During this meeting, the duties for the day were discussed, announcements were made, and discipline was administered. Tierce (prayer) was said at nine o'clock, followed by high Mass. Finally the first meal of the day



was served in silence, usually dried fish, bread, and water. Upon finishing the meal, the monks dispersed to their various jobs and did not meet again until 5 p.m. The prayer times of sext at noon, nones at 3 p.m., and vespers at 4 p.m. were attended only by those monks who worked inside the monastery.

At 5 p.m. the monks rejoined one another to eat the only large meal of the day. During this meal, one of the monks read aloud from the Bible or other religious writings. Leisure and recreation time followed supper where the monks could talk or play games. The last prayer of the day was compline after which a day in the life of a monk was over. By nine o'clock, or earlier, the monks were in their beds until the bell rang, again, at midnight for Matins and their day began anew.

6. You then excuse all monks to walk silently to the refectory for their first meal of the day. Instruct several monks to pass out small portions of bread and water (no fish, yet). *Allow no talking.*
7. *Optional:* Hand out the COMMON LATIN PHRASES sheet and assign several Latin phrases for them to learn overnight.
8. Finally, have the students silently and reverently pick up their belongings and go to their next class.

Preparation for Day 3

Be sure you have brought a heavy, itchy wool sweater to give to a monk today. (See monks' penance under Day 3 #2.)

Day 3

1. When the students come in, have them assume their roles as monks and direct the them to silently assemble in the chapter house for the morning meeting.
2. Read the list of monks' duties for the day and the list of monks' penances for today. The duties may be as given or you may make up your own.

Monks' duties for today

- Brother _____, you will comfort the ill and dying in the hospital.
- Brother _____, you will bake bread in the bakery.
- Brother _____, you will tan hides in the tannery.
- Brother _____, you will make wine with the winepress.
- Brother _____, you will work on the carving of the new altar for the church.
- All other brothers will work in the scriptorium illuminating and writing.

Monks' penances for today

- Brother _____, you will kneel and pray during work time as you were heard speaking aloud during matins this morning.
- Brother _____, you will wear a hairshirt for failing to complete your required duties.

Use a wool sweater for this penance.

3. Read Lesson #3: Scriptorium, to simulate a sermon following the meeting. Tell the students to complete their scroll notes.

Lesson #3: Scriptorium

Read the lesson very slowly.

In the early Middle Ages the only books which existed were books handwritten by monks. One of the jobs a monk could have would be to copy manuscripts in the scriptorium. Only the monks who were skilled in penmanship or illumination could work there.

The scriptorium had very strict rules. No one, except a scribe, was allowed inside. One monk was in charge of distributing materials and assigning daily work. Because there was no talking allowed in the scriptorium, monks used sign language to communicate.

Medieval books were not made of paper. They were usually written on vellum or parchment made from calf's skin or sheep's skin. The hide was soaked in lime to remove the hair and then washed and stretched on a to dry.

Afterwards it was rubbed smooth with pumice. Margins were drawn down the sides and lines were drawn as a guide for writing. These sheets of paper were called leaves.

Next, the scribe or illuminator set to work, carefully and accurately copying the text set before him. Ink was made from soot mixed with gum and acid. Pens were made from goose quills or reeds. The work was slow and took a lot of patience. Writing was done so carefully that it often looked as if it had been printed. Occasionally, on Middle Age manuscripts, notes of relief at the completion of a manuscript can be found.

An older illuminated A

A more modern illuminated A

END OF MEDITATION AND RECREATION

4. Meditation or recreation follows and monks are directed to walk silently about the cloister for about one minute. Ring the bell to signal the end of this period.

5. Next the main work period of six or seven hours occurs—actually, the remainder of the period. All monks, at this time, will work on the illumination of a short passage. The first letter of the passage should be illuminated.
6. Instruct several monks to hand out paper, a marker, a short passage, and a sample of an illuminated letter. Allow as much time as you can for this part of the day. (If you have time, you may devote another period to this activity. You also have the option of grading these, awarding 10 feudal farthings for good work.)

7. Here are suggestions for illuminated passages:

   Shorter passages

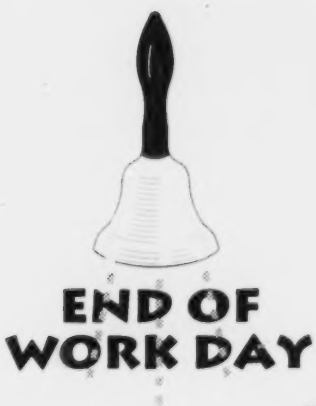
   - Examples from COMMON LATIN PHRASES handout (page 5:15)
   - Maxims

     "A bird in the hand is worth two in a bush."
     "All is not gold that glitters."
     "A friend in need is a friend indeed."
     "Still waters run deep."
     "Among the blind, the one-eyed man is king."
     "Famine drives the wolf out of the woods."

   Longer passages

   - Geoffrey Chaucer's *Canterbury Tales*
   - "Canticle of the Sun"
   - Nursery rhymes

8. Ring the bell to signal the end of the work day and direct the monks to the refectory for the evening meal of fish, bread, and water. Ask several monks to hand out the food. One monk should be chosen to read from a book on the Middle Ages. After this reading, dismiss class.



Preparation for Day 4

Create a *brief* quiz (Bloom's levels 1-2 knowledge and comprehension) covering this phase's background essay, background lecture, and three lessons. Sample questions are given under Day 4 # 2; you may wish to expand this, depending upon time available and your students' age and abilities. Decide whether you wish this quiz to be oral or written.

Day 4

1. Direct the students to their places as monks in the chancel. Tell them it is after sunset and ring the bell. Indicate that as monks they gather for the last time of the day at compline, the last prayer of the day.

2. During this session, quiz the monks on the material covered in the lectures. You may do this orally or hand out a quiz previously prepared in writing. Tell the monks you will award points for every correct answer. You may want to include understanding of some Latin phrases here, too, if you included this option.

   Possible quiz questions
   - What was the primary purpose of a monk's life?
   - What was the single most important accomplishment of the Christian church in the Middle Ages?
   - The monastery had several purposes. What were four uses of the monastery?
   - How was knowledge preserved? (through scribes and manuscript translations)
   - Why would someone join a monastery?
   - What factors led to the decline of the church?

3. After the quiz has been completed, ring the bell and direct all the monks to return to their cells to sleep. Once quiet, tell them the simulation is now over.

4. After class, tally and award quiz points to be recorded on the FEUDAL FARTHING SCORESHEET. You may also award points for the illumination of the letters if you have chosen to grade students' work on this activity.

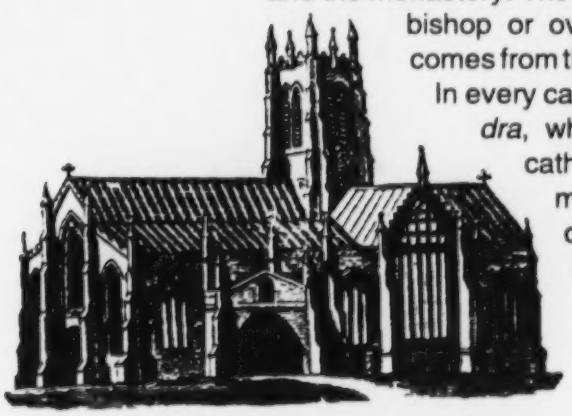
BACKGROUND ESSAY: Monastery - 1

The church in the Middle Ages

The monastery phase of CHRISTENDOM is used to simulate a day in a monk's life. The Roman Catholic church was the primary civilizing force in the Middle Ages. It provided leadership for the people. Slowly, the church converted the barbarians into Christians. Eventually, the church took over many functions of the government, including the collection of taxes and the running of the courts.

Primary institution within the church

There were two primary institutions within the church: the cathedral and the monastery. The cathedral was the seat of power for the local bishop or overseeing archbishop. The word *cathedral* comes from the Latin word *cathedras,* which means "seat." In every cathedral there is a raised seat, called a *cathedra*, where the bishop sits during services. The cathedral represented the church's authority. The monastery, on the other hand, was a religious community managed by the monks of one particular order (e.g., the Dominicans or the Franciscans). This community served several purposes: it was a school, a hospital and an inn for weary travelers.

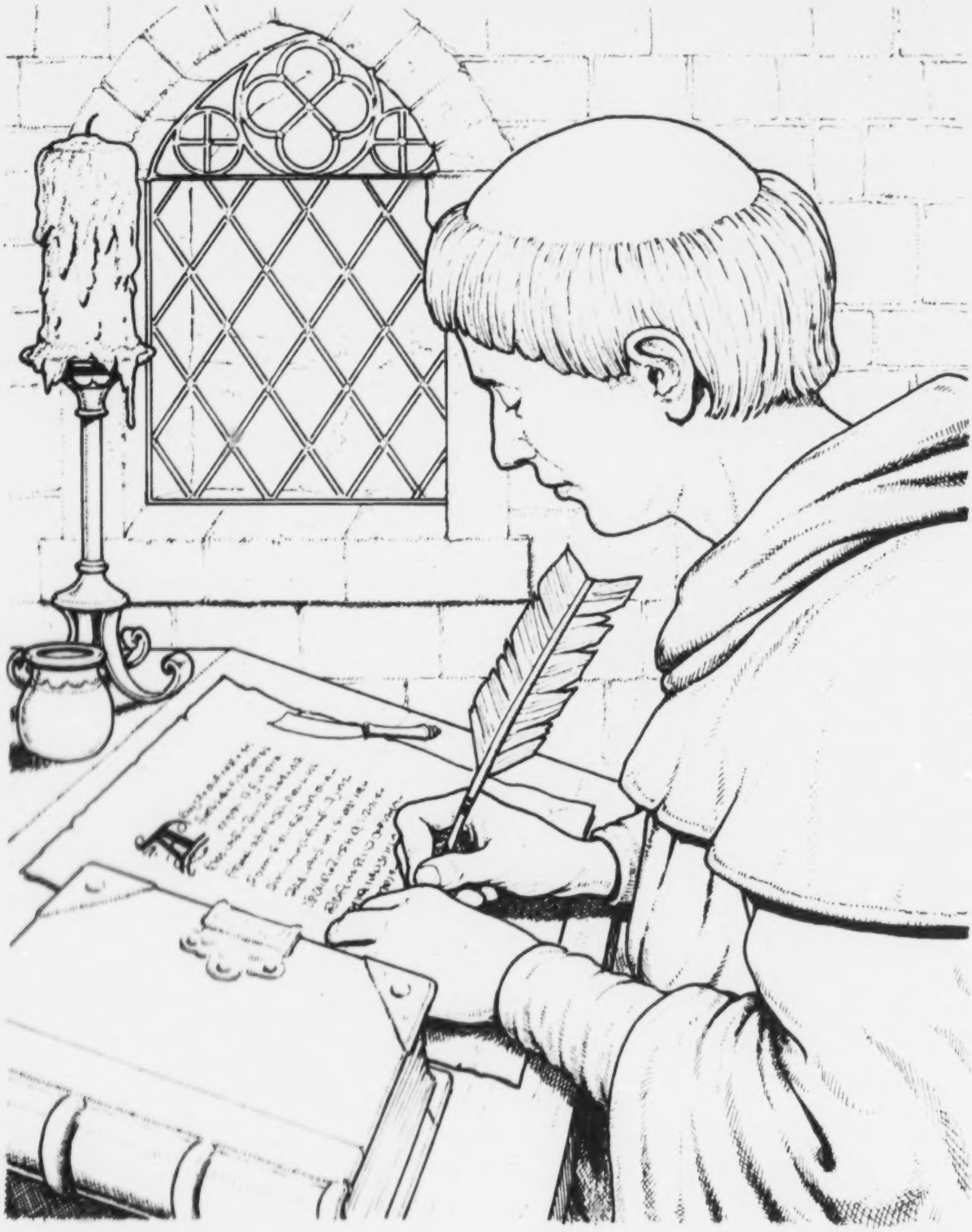


Simulation in this phase

Simulating a monk's typical day is the primary focus of this phase in the simulation. Your teacher will role-play the abbot or head monk. All of you students—girls, too—will role-play individual monks living in medieval Europe. In your typical day you will have moments of meditation, prayer, recreation, and work. The latter will entail doing detailed copying of an ancient manuscript.

BACKGROUND ESSAY: Monastery - 2

BACKGROUND ESSAY: Monastery - 3



BACKGROUND LECTURE NOTES:
The Role of the Church in the European Middle Ages

Influence

Roles

Corruption

BACKGROUND LECTURE OVERLAY:
The Role of the Church in the European Middle Ages

1 Influence

- its missionaries spread Christianity
- converted barbarians to Christianity
- acted as unifying force throughout Europe
- had different rulers but the same God
- its monks saved significant knowledge from previous civilizations
- introduced Roman ideals of government and justice

2 Roles

- government duties
  (collect taxes ... run courts ... punish criminals ... make laws ...)
- education
  (monasteries were centers of learning ... monks taught reading and writing Latin ...
  ... monks preserved historical manuscripts ... established schools throughout Europe ...)
- hospital
  (attached to many monasteries ... monks cared for the sick and the needy ...)
- inn
  (guest houses were built to accommodate travelers ...)

3 Corruption

(involvement in feudalism led to corruption and fall of the church)

- its loyalty was divided between spiritual and economic duties
- bishops and monks took on roles of the vassal
- awarded fiefs to wealthy church members
- leadership in the community declined in power
- its spiritual discipline declined
- became corrupt and lost influence

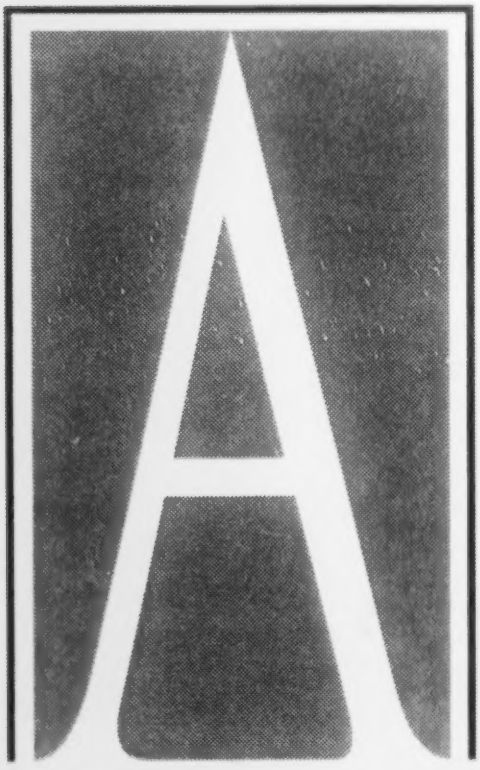
COMMON LATIN PHRASES

Directions: Your abbot (teacher) may assign some of these phrases for you as monks to learn and use. If necessary, use a Latin dictionary to perfect your pronounciation.

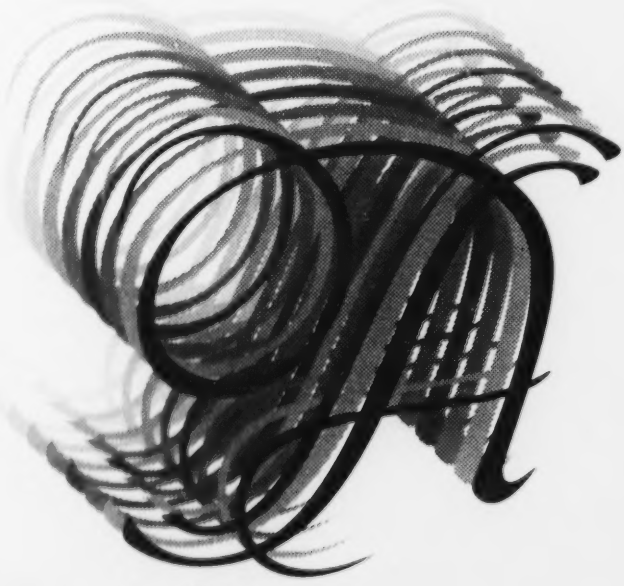
Latin phrase	Translation	How to use it
Adsum	I am present	Roll taking
Vacet anocra virtus	Virtue is a strong anchor	Sign
Age quod agis	Pay attention to what you are doing	Work periods
Aurea mediocritas	Moderation in all things	Sign
Dei gratia	By the grace of God	Prayer
Deo gratia	Thanks be to God	Prayer
Deus vobiscum	God be with you	Prayer; advice
Ditat deus	God enriches	Sign
Annuit coeptis	God has favored our undertaking	Sign
Experto credite	Trust me	Advice
Favete lingus	Hold your tongue	Advice
Fiat lux	Let there be light	Advice
Labor omnia vincit	Work conquers all things	Sign; advice
Mox nox in rem	Let's get on with it	Advice
Gratias tibi ago	Thank you	Advice
Vade in pace	Go in peace	Good byes
Tacet	Be silent	Advice
Qui scribit bis legit	He who writes, reads twice	Sign
Quo vadis	Whither goest thou	Advice
Usus promptos facit	Practice makes perfect	Advice; sign
Remis velisque	Give you best	Sign; advice
Salve	Hail or hello	Greeting
Ad majorem dei gloriam	To the greater glory of God	Sign
Hoc age	Get with it	Advice
Felix qui nehil debet	Happy is he who owes nothing	Advice; sign
Fac ut gaudeam	Make my day	Advice; sign

ILLUMINATED LETTERS

Here are representative illuminated letters done with traditional flourishes.



Modern typographers use computers to add flourishes when they wish to illuminate a page.



Phase 5: Crusades (2-3 days)

Introduction

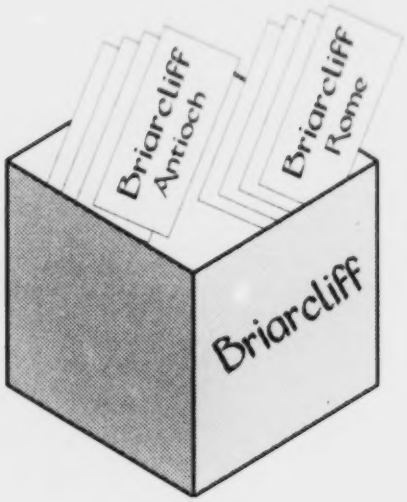
Students need to realize the impact of the Crusades on the development of Western Europe: Even though the Crusades failed militarily, they brought western civilizations out of the Middle Ages and into the Renaissance. This phase of CHRISTENDOM acquaints students with the goals of the Crusades and their impact on the future of Western Europe.

Students are introduced to the background of the Crusades by reading the BACKGROUND ESSAY: Crusades and their textbook and by taking notes during a brief background lecture. After you dramatically deliver Pope Urban II's speech on recapturing the Holy Land from the Muslims, each manor embarks on a crusade which tests what they have learned about CHRISTENDOM. (The more knowledge manor members demonstrate, the more effective their crusade is.) You then set up eight stations, each labeled with a city's name. Using a map, which the students have previously labeled, each group of crusaders attacks a city, answers a question in writing, and, after your evaluation, moves on to the next city. (Actually, only one member of each group, bearing a "heavy, red cross," makes the journey.) After three manors finally reach Jerusalem, the crusade race ends. This activity will be enjoyed by your kinesthetic learners, and, coming after the quieter, more restrictive Monastery phase, it will be a welcome change.

Here are the goals of this Crusades phase of CHRISTENDOM:

- accurately labeling eight important cities on a map along the routes of the Crusades;
- answering correctly eight questions about the Crusades in complete, correctly written sentences; and
- completing the crusade to Jerusalem in the shortest amount of time.

Materials required



- six cardboard boxes, each labeled with a manor's name (Each box need be only large enough to hold the eight labeled envelopes as described immediately below.)
- 48 envelopes (Acquire "used" envelopes to help save the environment.) Divide the 48 envelopes into six clusters, one for each manor. Write each manor's name and a city name (see below) on eight separate envelopes:
  - Lyon
  - Genoa
  - Rome
  - Constantinople
  - Nicaea
  - Heraclea
  - Antioch
  - Jerusalem

  As a result, Manor 1 (e.g., Briarcliff) will have eight envelopes in its box, one for each of the eight cities. The same is true for the other five manors.
- a white choir robe you will wear when you give the pope's speech on Day 2

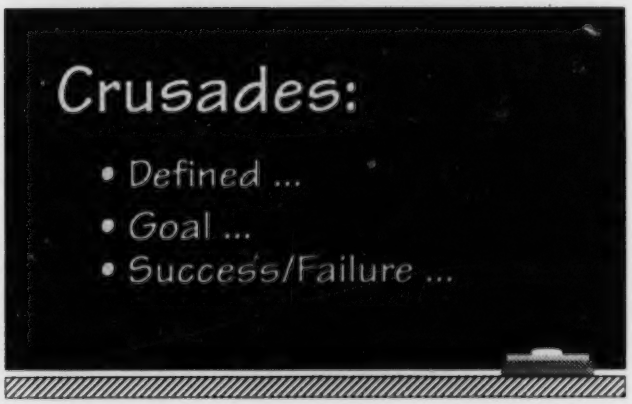
Duplication directions

- BACKGROUND ESSAY: Crusades (class set)
- BACKGROUND LECTURE NOTES: Crusades (class set)
- BACKGROUND LECTURE OVERLAY: Crusades (make an overlay transparency or place information on chalkboard)
- CRUSADER'S MAP (class set)
- HOW TO MAKE A CRUSADER'S HELMET (class set)
- CRUSADES TRAVEL QUESTIONS AND RULES (one per manor)
- QUESTION GRID (After duplicating each sheet, cut it apart vertically to separate the manor strips. Next, cut each manor strip apart horizontally to acquire eight questions. Note that each question has the name of a city on it. Finally, place each question in the proper envelope. For example, Manor 1's Lyon question goes in Manor 1's Lyon envelope.)
- CRUSADES TRAVEL ANSWER SHEET (one per manor)

Daily directions

Days 1-2

1. Organize the class into the manor groups they were in during Phase 2: Manorialism. (If you did not use this phase, organize them now by numbering students 1 through 6. Have all 1s form a circle, all 2s—and so on. Appoint a "lord" to act as chairperson.)
2. Hand out the class set of BACKGROUND ESSAY: Crusades. Allow students time to read.
3. Hand out the BACKGROUND LECTURE NOTES: Crusades sheet to everyone and deliver a brief mini-lecture, using either the chalkboard or BACKGROUND LECTURE OVERLAY, which you have made into an overlay transparency.
4. Quickly check for understanding to insure students have garnered key points contained in text, background essay, and background lecture.



5. Hand out the CRUSADER'S MAP. Have each manor work on this map right away. *Stress that it must be accurate and must be completed before the manors venture forth on their crusades.* (This activity will likely require some homework time.)
6. Each manor should assign one to three artistic members to complete the following tasks by Day 3:
   - Make a life-size, red cardboard cross
   - Make a red paper cross (on 8-1/2"x11" paper?) for each member to wear during the simulated crusade beginning Day 3)
   - Make one helmet for each group member using the HOW TO MAKE A CRUSADER'S HELMET handout. (This helmet should reflect the manor's crest. If groups don't have one, they will have

to create one. See DESIGNING YOUR COAT OF ARMS in Phase 3: Knighthood.)

7. Hand out a copy of CRUSADES TRAVEL QUESTIONS AND RULES and one copy of the CRUSADES TRAVEL ANSWER SHEET to each manor. Go over the rules carefully, but give students no more help in answering the eight questions. Instead stress that manors should carefully study the eight questions found on this handout as they will be expected to answer them accurately and succinctly during their crusade. *Emphasize that the students should work cooperatively to insure that all members understand how to answer all eight questions.*
8. An example of how students might do #7: the manor lord could divide the eight questions among the members to have "experts" who should be really prepared to teach one another the answers once the crusade begins on Day 3. (A student might search through encyclopedias outside class if he/she felt the textbook, the background essay, and the background lecture had not provided sufficient information.)

Day 3

1. Before class, decide where to place your eight manor boxes. (In each box will be an envelope with each manor's name on it. Note that the QUESTION GRID *is organized in such a way as to have different questions for each manor at different cities.*) These boxes should be placed around the classroom so that the crusaders will progress as they did in history, but if you have a tolerant administration (and adjacent teachers), you could place these outside the room in the hallway or lawn to make the crusade more "difficult." One requirement, however, is that the Jerusalem box be placed on, or near your desk, since you need to control who arrives first.
2. If possible, secure a large map of Europe and the Middle East upon which you can pin each manor's tag to show where each team is on the crusade. If you don't have such a map, draw one on the chalkboard and use different symbols or colors for each group.
3. Review the goals of this exercise:
   - completing the course in the shortest amount of time
   - labeling the map correctly and attacking the cities in order
   - answering thoroughly and correctly all the questions—in complete sentences
4. Once the scene is set, don the white robe, read the Excerpted speech of Pope Urban II. This inspirational speech, given at a church council meeting in 1095 in Clermont, France, inspired the first crusaders to take up arms and commit to fighting for the return

of the Holy Land to Christian control. Modify it, if needed. At the close of the speech, instruct all crusaders to put on their red crosses and crusaders' helmets and shout, "Deus vult!"

TT
TEACHING TIP

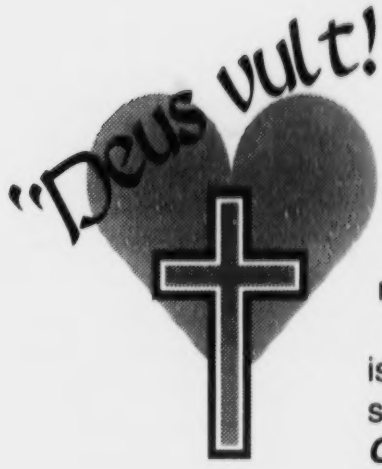
Besides dressing for this speech, practice delivering it with dignity and passion.

You might even like to duplicate a copy of it and glue it on a scroll of yellowed or brown paper so that your listening students (crusaders) think of it as parchment.

Excerpted speech of Pope Urban II

From the confines of Jerusalem and from the city of Constantinople, a grievous report has gone forth and has repeatedly been brought to our ears; that the race from the kingdom of the Muslims, an accursed race, has violently invaded the lands of those Christians and has depopulated them by pillage and fire. They have either destroyed the churches of God or appropriated them for rights of their own religion. On whom is the labor of avenging these wrongs and of recovering this territory incumbent, if not you?

God has conferred remarkable glory in arms, great courage, bodily activity and strength to humble the heads of those who resist you. Undertake this journey eagerly for the remission of your sins, with the assurance of the reward of imperishable glory in the kingdom of heaven.

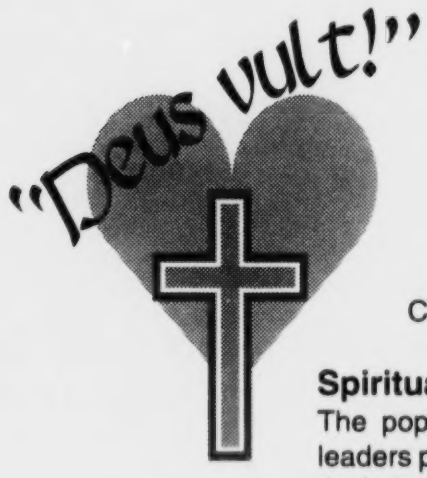


Whoever shall determine upon his holy pilgrimage shall wear the sign of the cross upon his breast. When, indeed, he shall return from his journey, having fulfilled his vow, let him place the cross on his back between his shoulders. Thus shall he, indeed, fulfill the precept of his Lord, as he commands it in the Gospel, "He that taketh not his cross and followeth after me, is not worthy of me."

Let then this be your cry in combat. When armed attack is made upon the enemy, let this one cry be raised by all soldiers of God: ***"Deus vult! Deus vult! It is the will of God! It is the will of God!"***

5. Have the manors now refer to the CRUSADE TRAVEL QUESTIONS AND RULES for guidance on their perilous journey.
6. Carry out the crusades race by following the procedure on the CRUSADE TRAVEL QUESTIONS AND RULES sheet.
7. When the race is over and all points have been awarded, have all students record their farthings on their record sheets.

BACKGROUND ESSAY: Crusades - 1



"Deus vult!" they cried ... and the Crusades began.

The Crusades were a series of Holy Wars in which the Christians of Western Europe attempted to regain control of the Holy Land (Jerusalem) from the Muslims. The area on the eastern shore of the Mediterranean was sacred to the Christians because this was the home of Jesus. For 200 years the Christians fought, unsuccessfully, against the Muslims in an effort to bring the Holy Land back under Christian control.

Spiritual rewards promised

The popes and other promoters began the Crusades. Religious leaders promised spiritual rewards for those who risked their lives for the holy cause. Pope Urban II, in 1095, called on leaders of the church to rise up in battle against the Seljuk Turks and recapture the Holy Land. He promised Christians who fought for the cause, remission of all sins, and, to those who died, immediate entry into heaven. At the urging of religious leaders, ignorant peasants by the thousands set off from Western Europe for the Holy Land. They were ill-prepared and unaware of the hardships they would face. Many believed God would see them through and provide guidance for them.

Religion was not the only reason the people of Western Europe went crusading. Economic factors also played an important role. For the peasant, the Crusades gave him a chance to escape the slavery of manorial life. The lure of land and wealth in the East prompted lords and knights to take up arms. The cities of Western Europe also joined in the Crusades. Merchants and ship owners from the cities saw opportunities to expand their markets and increase their commercial bases. The promise for improvement in one's economic status convinced many people to join the Crusades.

The Crusades fail but have impact

The Christian Crusades were a failure. The Holy Land was never recaptured from the Muslims. Christian Crusaders were not united. They were met in the Holy Land by a well-organized and united Muslim empire. For almost two hundred years, soldiers from all over Europe fought for the church. By 1300, Europeans began losing interest in the East and the Holy Land. The West and the Atlantic Ocean had caught the attention of Europe. Later, Europe saw America as the new land for expansion and opportunity.

BACKGROUND ESSAY: Crusades - 2

The impact of the Crusades upon Western Europe was significant. They opened up Europe to the rest of the world and prepared it for expansion. Merchants of Italy became prosperous during the Crusades through the introduction of new Middle Eastern and Oriental products such as silks, spices, and pearls. New materials for clothing and new foods increased the standard of living. The insatiable desire for these luxury items prompted sailors to explore for newer and faster routes to Asia. The crusaders brought back to Western Europe new manners of behavior and cultural knowledge which were assimilated into Western European culture.

Feudalism wanes

The decline of feudalism can be attributed to the Crusades. Feudal lords often financed their Crusades to the Holy Land through creditors. When they met with failure on their journeys, many had no choice but to forfeit their lands to their creditors. Thousands of feudal lords were also killed and left their families with huge debts.

Most importantly, the Crusades left the common man with a broader perspective and better understanding of the world. Men who had never left a manor brought back with them knowledge of new places, cultures, and peoples outside of Europe through their experiences as crusaders. This new-found knowledge helped to stimulate Western Europeans and increased their desire for further exploration. Thus, the Crusades quickened the progress and prosperity of Western Europe, brought Western Europe out of the "Dark Ages" and set the stage for the Renaissance—a "rebirth" in so many ways.

BACKGROUND ESSAY: Crusades - 3

This illustration is of a knight who went to the crusades in 1250. He wears a cape with a red cross over his suit of mail.

BACKGROUND ESSAY: Crusades - 4

This illustration is of a knight who went to the crusades in 1250. He wears a conical helmet with a sliding nose guard.

BACKGROUND LECTURE NOTES:
Crusades

- Definition

- Motives

- Major crusades

- Outcomes

BACKGROUND LECTURE OVERLAY:
Crusades

Definition

- military expedition undertaken by European Christians to regain Holy Land from Muslims

Motives

- **peasants** (were promised salvation to anyone killed on a crusade ... could escape manor life and the lord's control ... offered adventure)
- **knights** (could use their fighting skills ... chance to gain land and wealth in the East)
- **lords** (chance to gain land and wealth in the East ... political power)
- **pope** (free the Holy Land from the Muslims who didn't believe in Christianity ... help Christians in the Byzantine empire to defend their territory from the Seljuk Turks)
- **cities** (expand their trading markets)

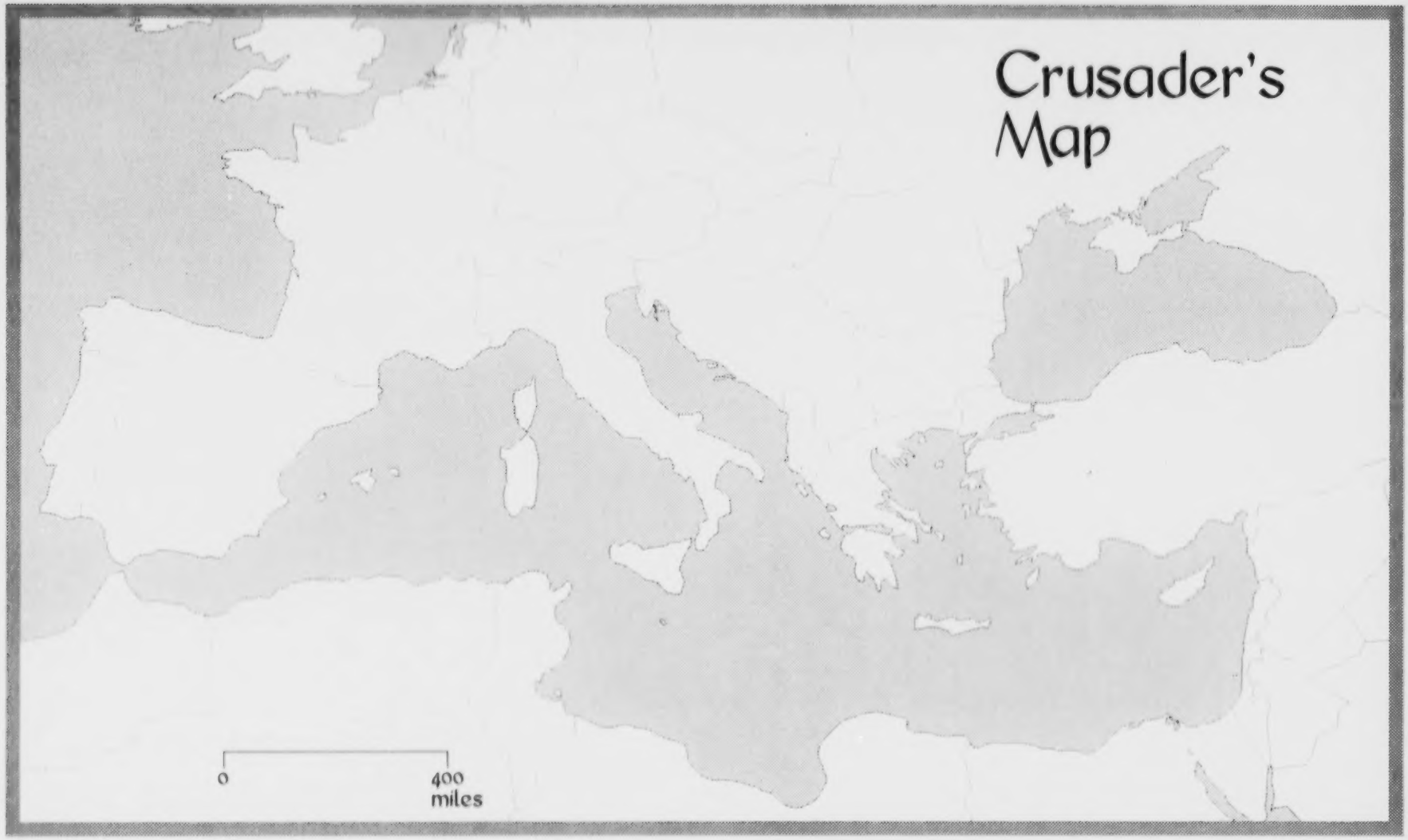
Major crusades

- **First Crusade** (Peasants' Crusade ... land route ... captured Jerusalem temporarily ... set up feudal estates to help defend the recaptured land)
- **Second Crusade** (land route ... attempted to reenforce feudal states ... made it as far as Turkey ... spent more time fighting one another than fighting the Muslims ... Jerusalem was lost to Muslims)
- **Third Crusade** (Crusade of the Kings ... water route ... led by French, English, and German kings ... attempted to regain Jerusalem ... disaster from the beginning—King Frederick of Germany drowned in a river ... failed to recapture the Holy Land)
- **Fourth Crusade** (water route ... purpose was to gather works of art, jewels, and gold to pay off debts incurred on previous crusades ... crusaders ransacked towns and sent their treasures home to Europe to be sold for cash)

Outcomes

- Cities grew through increased trade.
- Contact with more advanced civilizations had impact on European civilization.
- Classical literature was rediscovered.

Crusader's Map



Your four tasks: Using a textbook or an atlas, locate and label the following:

Ocean and seas:
Atlantic Ocean ... North Sea ... Baltic Sea ... Mediterranean Sea ... Adriatic Sea ... Black Sea

Places: The Holy Roman Empire ... Palestine ... Spain ... France ...England ... Russia ... North Africa ... Byzantine Empire

Cities: Lyon, Marseilles, Rome, Venice, Genoa, Vienna, Jerusalem, Nicaea, Heraclea, Antioch, Constantinople, Durazzon, Paris, London

Routes: the four major Crusades to the Holy Land

HOW TO MAKE A CRUSADER'S HELMET

Congratulations!

Your lord has recognized your artistic ability and asked you to fulfill this task for the crusaders in your manor who are going to fight in a holy crusade. Having helmets to wear will add interest and authenticity to your crusade.

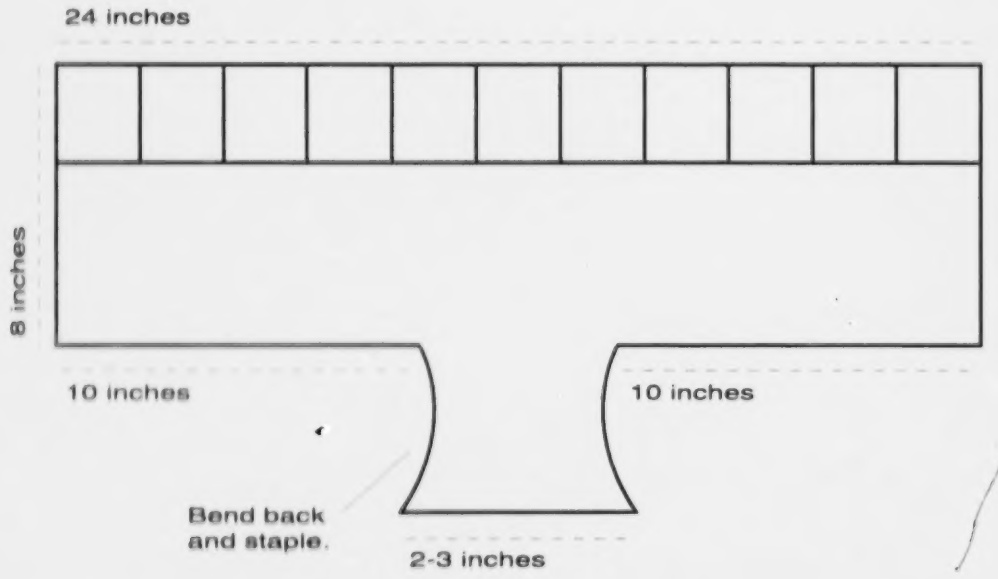
This model of a crusader's helmet is similar to those English crusaders wore during the third crusade, which took place A.D. 1189-1192.

Attempt to make several helmets at one time from one cardboard template. If you are short of time and need help, ask another manor member to get together with you so that you can accomplish this important task in the time available.

Materials you will need:

- a piece of cardboard for a template
- butcher paper ... or ... several sheets of large white construction paper ... or sufficient posterboard for the actual helmets
- black marking pens
- scissors ... razor blades ... exacto knife

Template:



Assembly:

1. Using the measurements in the template, make a pattern. Trace the pattern onto one piece of cardboard that will become your working template.
2. Place your cardboard template onto your butcher paper, white construction paper, or posterboard and cut out sufficient helmets for your manor's crusaders.
3. Roll the paper or cardboard helmet into a cylinder and adjust it to fit each crusader's head.
4. Staple each helmet along the 8" margin.
5. If the nose piece is too wide, adjust it. Then staple it to fit along the nose.

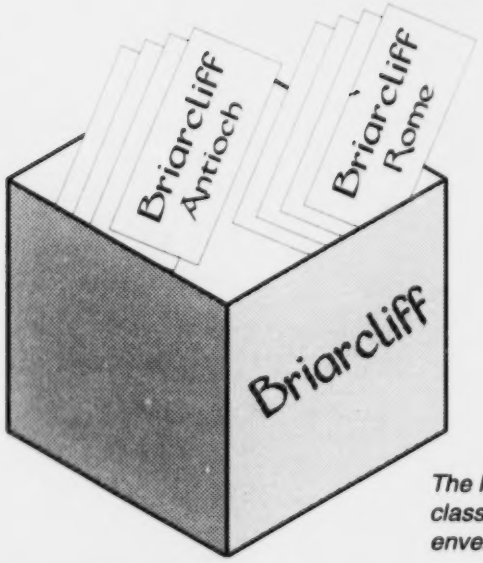
CRUSADES TRAVEL QUESTIONS AND RULES - 1

Envelope questions

1. Define the word *crusade*. How was a crusade generally conducted?
2. What was the original goal of the Crusades and what did they achieve?
3. What were the three reasons that Western Europeans went crusading?
4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?
5. For approximately how many years did the Crusades continue? Why did they take so long?
6. In what part of the world is the Holy Land? Why is that area so significant in world history today?
7. Why did the Crusades end? What else was going on in the world when the Crusades ended?
8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?

Travel Rules

1. Appoint a "champion" to represent your group. Give your champion a blank map exactly like the one you did last hour.
2. These "knights" should now fill in the eight cities by memory as a test. Your teacher will quickly score the maps; a perfect score allows your manor to immediately go to the starting city when the Crusade starts. However, for each item your champion does incorrectly or does not know, your team will be penalized a three-minute delay. At a signal from the teacher, your group may start its crusade.
3. All members of a manor must remain in their manor circle with the exception of one person who can act as *the bold knight of the day*. This knight should don his/her helmet and carry the red cross.
4. At the teacher's signal, this knight may go to the proper city and pick up from the manor box the envelope for the first stop, Lyon. The knight should then take this envelope back to the lord, who will open it and read it to the manor.



The knight who is your champion will find a box in the classroom labeled with your manor's name. Inside are eight envelopes with names of the cities your crusade will visit.

CRUSADES TRAVEL QUESTIONS AND RULES - 2

5. The lord should then conduct a short discussion as to the right answer. Then, he may write the answer or appoint a "scribe," but whoever does write the answer must do so in *complete sentences* on the CRUSADES TRAVEL ANSWER SHEET.
6. (**Note:** Each group receives a different question at each city, but all groups will eventually answer the same questions. Also, a manor will be penalized with a three-minute delay for any misspelling, run-on sentence, or sentence fragment that is turned into the teacher for grading.)
7. When the answer is ready, another knight must take it to the teacher for grading. (He/she may have to wait in line.)
8. The teacher's grading then has the following effects:

100:	Proceed immediately to the next city.
+90:	Three-minute penalty; then go to next city.
+80:	Five-minute penalty; then go to the next city.
+70:	Seven-minute penalty; then go to the next city.
Below 70:	Take test back and do completely over.

9. Once the results of the siege of a city are known, the knight at the teacher's desk should move his/her manor's badge on the map to a new city. (Or the knights draws his/her manor's symbol if a chalkboard map is used.)
10. The Crusades race continues in this fashion until the first three manors reach Jerusalem, finishing all eight questions. The first manor to finish will receive a 15-farthing reward for each member; the second, a 10-farthing reward; and the third, a five-farthing reward.
11. When the race is over and all points have been awarded, all of you should record your farthings on your record sheets.

CRUSADES ANSWER KEY (Teacher) - 1

Envelope questions

1. Define the word *crusade*. How was a crusade generally conducted?
2. What was the original goal of the Crusades and what did they achieve?
3. What were the three reasons that Western Europeans went crusading?
4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?
5. For approximately how many years did the Crusades continue? Why did they take so long?
6. In what part of the world is the Holy Land? Why is that area so significant in world history today?
7. Why did the Crusades end? What else was going on in the world when the Crusades ended?
8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?

TT
TEACHING TIP

Study these representative answers carefully in advance so that you will be able to evaluate—quickly—manors' answers during the actual race.

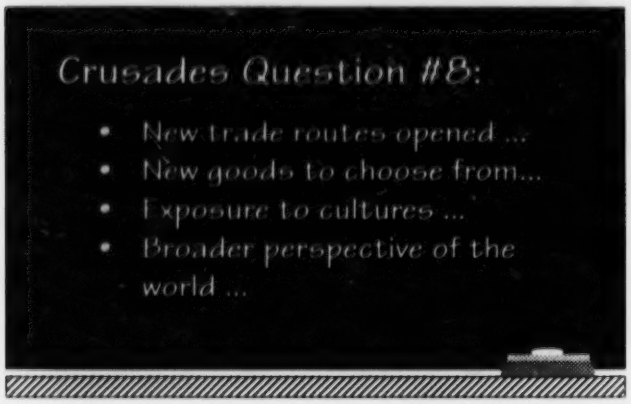
Of course, you may wish to look for other material in manors' answers if you have expanded upon the eight questions background information during this phase.

Representative answers

1. The Crusades were series of holy wars during the Middle Ages between the Muslims and Christians. They were conducted as military pilgrimages led by a courageous knight with his lords and their vassals mounted on sturdy war horses. Many others loyal to the knight followed him and his lords on foot.
2. The original goal of the Crusades was to recapture the Holy Land from the Muslims. The Holy Land was never recaptured.
3. Among the possible answers:
   - Religion: God willed that they should do so.
   - Escape: Peasants could escape the bondage of manor life.
   - Commerce: Merchants wished to expand their commercial influence to new parts of the world.
   - New goods: Merchants also wished to expand their inventories by purchasing exotic Middle Eastern and Far Eastern goods.
   - New land: Nobles and knights saw a chance to increase their wealth through the conquering of new lands.
   - Improve economic status: Many Europeans saw all types of career opportunities available to them, especially in the area of commercial trade.
4. *"Deus vult!"* means God wills it. Pope Urban II justified his call to the people of Western Europe by declaring it was the will of God. He promised all Christians who joined the Crusades that God would automatically give them a place in heaven.

5. The Crusade continued for approximately 200 years. The main reason they lasted so long was no crusader was able to dislodge the Muslims from the Holy Land. Also, it was during this time period that the Catholic Church, led by the pope, had tremendous political influence which was used to pressure various kings, etc., to seek the church's favor.
6. The Holy Land is in the Middle East, on the eastern shore of the Mediterranean Sea. The area is of particular historical significance because it is generally regarded as the birthplace of western civilization. It is also the Holy Land for Muslims, Jews, and Christians which continues to make it a "trouble spot" today.
7. After 200 years of war, the Western Europeans lost interest in the Middle East. The economic promise of the Americas and Asia became far more appealing. The church also was losing its political clout due to the splintering effects of the Reformation and the budding Renaissance.
8. Among the possible answers:
   - New trade routes opened to the east
   - New goods to choose from
   - Exposure to new cultures
   - Broader perspective of the world
   - Better understanding of geography
   - Decline in feudalism
   - Increased desire for travel and exploration

Following the race, you may wish to go over certain questions on the chalkboard—if manors consistently did not write good answers.


Crusades Question #8:
• New trade routes opened ...
• New goods to choose from...
• Exposure to cultures ...
• Broader perspective of the world ...

QUESTION GRID

Manor #1	Manor #2
Lyon 1. Define the word *crusade*. How was a crusade generally conducted?	**Lyon** 2. What was the original goal of the Crusades and what did they achieve?
Genoa 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?	**Genoa** 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?
Rome 5. For approximately how many years did the Crusades continue? Why did they take so long?	**Rome** 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?
Constantinople 3. What were the three reasons that Western Europeans went crusading?	**Constantinople** 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?
Nicaea 2. What was the original goal of the Crusades and what did they achieve?	**Nicaea** 3. What were the three reasons that Western Europeans went crusading?
Heraclea 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?	**Heraclea** 1. Define the word *crusade*. How was a crusade generally conducted?
Antioch 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?	**Antioch** 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?
Jerusalem 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?	**Jerusalem** 5. For approximately how many years did the Crusades continue? Why did they take so long?

QUESTION GRID

Manor #3	Manor #4
Lyon 3. What were the three reasons that Western Europeans went crusading?	**Lyon** 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?
Genoa 1. Define the word *crusade*. How was a crusade generally conducted?	**Genoa** 2. What was the original goal of the Crusades and what did they achieve?
Rome 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?	**Rome** 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?
Constantinople 5. For approximately how many years did the Crusades continue? Why did they take so long?	**Constantinople** 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?
Nicaea 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?	**Nicaea** 5. For approximately how many years did the Crusades continue? Why did they take so long?
Heraclea 2. What was the original goal of the Crusades and what did they achieve?	**Heraclea** 3. What were the three reasons that Western Europeans went crusading?
Antioch 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?	**Antioch** 1. Define the word *crusade*. How was a crusade generally conducted?
Jerusalem 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?	**Jerusalem** 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?

Manor #5

QUESTION GRID

Manor #6

Lyon 5. For approximately how many years did the Crusades continue? Why did they take so long?	**Lyon** 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?
Genoa 3. What were the three reasons that Western Europeans went crusading?	**Genoa** 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?
Rome 1. Define the word *crusade*. How was a crusade generally conducted?	**Rome** 2. What was the original goal of the Crusades and what did they achieve?
Constantinople 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?	**Constantinople** 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?
Nicaea 6. In what part of the world is the Holy Land? Why is that area so significant in world history today?	**Nicaea** 7. Why did the Crusades end? What else was going on in the world when the Crusades ended?
Heraclea 4. What does *"Deus vult!"* mean? What is its significance to the beginning of the Crusades?	**Heraclea** 5. For approximately how many years did the Crusades continue? Why did they take so long?
Antioch 2. What was the original goal of the Crusades and what did they achieve?	**Antioch** 3. What were the three reasons that Western Europeans went crusading?
Jerusalem 8. In what three ways did the Crusades have a significant impact on the development of Western Europe in the Middle Ages?	**Jerusalem** 1. Define the word *crusade*. How was a crusade generally conducted?

CRUSADES TRAVEL ANSWER SHEET - 1

Name of manor:
Antioch:
Constantinople:
Genoa:
Heraclea:

CRUSADES TRAVEL ANSWER SHEET - 2

Name of manor:
Jerusalem:
Lyon:
Nicaea:
Rome:

Phase 6: Guilds (2-3 days)

Introduction

*This could be a very **competitive** and **exciting** phase if you follow directions carefully and add your enthusiasm with a guild pep talk. This will generate rivalry. Additionally, suggest guild banners, hand-shakes, chants, and a uniform (scarfs, handbands, etc.).*

During this phase students first experience necessary background information from their textbooks, the BACKGROUND ESSAY: Guilds, and the background lecture. Then, the manor groups become guilds, a natural progression in your students' learning about medieval days, for guilds were an important result of the Crusades.

Although various kinds of guilds existed during the Middle Ages, students become members of a craft guild. As craftsmen, students determine their craft, establish regulations for guild members, and "create" a crafted item to be displayed on market day. (Actually, they bring in an example of a product already crafted.) On market day, each guild hangs its shop sign depicting the guild's craft and displays examples of its craft, which are judged by either you, parents, or members of other guilds.

This phase generates considerable competition, for guilds awarded feudal farthings and the highest scoring guild members earn the honor of becoming lords and ladies of the guilds at the coming Medieval Banquet.

Duplication directions

Duplicate the following in the number in parentheses:

- BACKGROUND ESSAY: Guilds (class set)
- BACKGROUND LECTURE NOTES: Guilds (class set)
- BACKGROUND LECTURE OVERLAY: Guilds (make an overlay transparency or place information on the chalkboard)
- GUILD REGULATIONS (two per guild—one working copy and one to be neatly displayed on market day)
- CREATING A GUILD MASTERPIECE (two per manor)
- GUILD QUALITY CONTROL SCORESHEET (one per guild and enough for each warden to have one per guild)
- MASTER OF THE CRAFT APPLICATION (one per guild)
- MASTER OF THE CRAFT CERTIFICATE (one per guild)

Daily directions

Day 1

1. Pass out the BACKGROUND ESSAY: Guilds and the BACKGROUND LECTURE: Notes. Have students read the essay.
2. Give the BACKGROUND LECTURE NOTES: Guild, using the overlay or a chalkboard outline.
3. Review the information covered in the essay, the lecture, and any other readings on guilds previously assigned in your textbook.
4. Now move into the guild production stage of this phase. Before each manor—functioning in this phase as a guild—decides to become one medieval guild, hand out two copies of CREATING A GUILD MASTERPIECE and one copy of the GUILD QUALITY CONTROL SHEET to each manor (now a guild). Members study the first handout and select a guild (e.g., shoemakers). Members choose one member in the guild to be a master (he/she will lead the group); the rest are journeymen and apprentices.
5. Since time is too limited for guilds to produce any products (let alone develop the skills for such production), guild members find an example from the modern world that looks as "old" as possible (i.e., something having some characteristics of the item the guild produced during the Middle Ages. (For example, if a guild chooses "shoemakers," each member tries to find some "old" shoe—or draws a medieval shoe. Obviously guild members are not to bring in some recent name-brand basketball shoe!)
6. After each guild has determined its craft and discussed how to find/draw items for its guild, it should study the GUILD QUALITY CONTROL SHEET. The master should make certain his journeymen and apprentices understand how their work will be judged.
7. The day ends with the master exhorting his journeymen and apprentices to work hard for their guild.

Of course, some items produced today would be easier than others to make look "old."

Day 2

1. On this day, students work within their guilds on a variety of tasks. Your role becomes one of facilitator, helping each guild in whatever is required.
2. *It is essential that as soon as each guild has selected its craft, members then meet with you to designate their criteria for feudal farthings.* You and guild members should determine what standards they feel should be used to judge their particular craft and the amount of feudal farthings each standard is worth. The only

Make sure the chosen standards are of relative high quality. An example of one standard: "This product will last for years."

requirement is that the total worth of meeting the standards be 100 farthings. (This total is designated so that all guilds have an equal opportunity to earn the same amount of points.)

3. A guild member neatly writes these standards on the guild's GUILD QUALITY CONTROL SCORESHEET, which will be given to the wardens on market day. Once the above has been written, students members should work on #4 through #7 immediately below.
4. Each guild should make a shop sign. This could be made out of tagboard, wood, or miscellaneous art supplies. Be sure students understand that the shop sign depicts the craft of that shop, as few people could read during the Middle Ages. A sign for a hat shop might be in the shape of a hat; a candle shop might have a candle display. Suggest students refer to a reference book for more information on craft guild shops and their particular craft.

5. The master will give a final copy of the guild regulations to the wardens assigned his/her guild on Day 3.
6. The guilds plan their presentation. This task consists of writing a description of the craft items, illustrating them, and determining how to display them.
7. Hand out one copy of the MASTER OF THE CRAFT APPLICATION to each guild. Stress that it must be completed *neatly*. Each guild submits only one to the wardens on market day. The one item submitted to the wardens is worth a bonus of 25 feudal farthings—if the wardens deem the craft worthy of the masterpiece classification.
8. Here are two final suggestions to tell the guilds. Stress that both will help make tomorrow's market day more successful:
   - Guilds should hang shop signs above desks to lend marketplace atmosphere.
   - Members should consider adding props (such as tools, instruments used) to turn their desks into small "shops" displaying their wares.

Day 3

1. Before class, do two things:
   - Set up some special seats for the wardens in front of the classroom.
   - Arrange for administrators, work period teachers, parents, or students from other classes to act as wardens (judges) on this market day. The wardens' job is to judge the individual crafts, award feudal farthings, and accept or reject MASTER OF THE CRAFT APPLICATIONS. If you cannot obtain such outside

class wardens, use the following "judge-a-round" grouping that has each guild become the wardens for one other guild:

Presenters	Wardens
Guild 1	Guild 2
Guild 2	Guild 3
Guild 3	Guild 4
Guild 4	Guild 5
Guild 5	Guild 6
Guild 6	Guild 1

2. Give each warden one GUILD QUALITY CONTROL SCORESHEET per guild. It is helpful if you give the wardens a copy of the scoresheet the day before the judging so they will know what to expect. If the guilds are going to judge one another, make up a class set and pass them out.
3. Before the judging begins, guilds should have their shop signs visible, their GUILD REGULATIONS sheet available for the wardens to read, and their MASTER OF THE CRAFT APPLICATION ready to hand to the wardens.
4. Wardens evaluate each member's craft, awarding feudal farthings as they proceed. When all guild members have finished their presentations, the wardens total the farthings on the sheet and announce whom they consider to be the Master of the Craft for this group.
5. When the wardens determine who has produced a masterpiece, be sure to have the artist take his/her oath—see MASTER OF THE CRAFT APPLICATION—in front of the class. The student who is a Master of the Craft then pays a fee to the wardens (five farthings per warden).
6. **Note:** A special fuss should be made if a guild produces a masterpiece. Have the master kneel and take the oath in front of the class, then pay the wardens a pre-determined fee of five farthings per warden. As a final act of recognition, present the deserving guild member with a MASTER OF THE CRAFT CERTIFICATE signed by the wardens.
7. Individual guilds should be awarded the number of feudal farthings they earned on the GUILD QUALITY CONTROL SCORESHEET. The highest scoring guild should also be awarded bonus farthings, a certificate of distinction, and the honor of role-playing royalty at the medieval banquet.
8. When all guilds have finished (this may take more than one class period), collect the wardens' scoresheets and announce the winning guild.

TT
TEACHING TIP

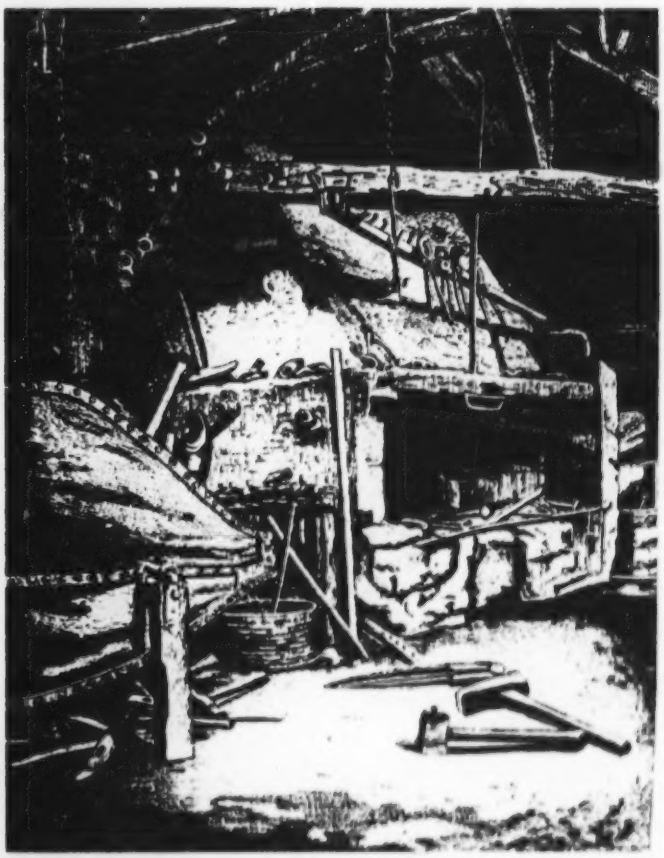
Perhaps the guild products could be sold—and eaten or used by "townspeople."

BACKGROUND ESSAY: Guilds - 1

Guilds

Toward the end of the Middle Ages, as towns began to re-emerge, merchants began joining together to form associations called *guilds*—sometimes spelled *gilds*. Guilds were groups of town workers and craftsmen who supported one another in their respective organization in many ways.

Initially the merchants of a town formed guilds to control trade by regulating the buying and selling of goods. Eventually, however, craftsmen followed suit, banding together according to their craft. A guild existed for every type of craft: bakers, weavers, armorers, candle makers, and goldsmiths to name only a few. Guilds had extremely high standards, not only for gaining membership into the guild but also for carrying out their craft's quality standards once persons had become members.



Think of the hours a young man spent near this forge as he worked with his master to become a member of the blacksmith's guild.

Apprenticeship required

Before becoming a member of a craft guild, a young man went through a three-stage system of apprenticeship. Although the specifications of each stage varied from town to town, essentially the stages were the same. The first step began when a boy was approximately 10 years of age and went to study a given craft with a master craftsman. The master fed, clothed, housed, and taught the young boy for about seven years. In exchange for room and board, the young boy became a domestic "servant" as he learned the trade, doing everything from opening the shop in the morning to scrubbing the floor at night.

At the end of his seven years, if the boy's work satisfied the members of the guild, he was allowed to become a journeyman, at which point he left his master to "journey" about, usually working for other masters.

BACKGROUND ESSAY: Guilds - 2

To capture the feeling for how the master taught his apprentices to respect quality, study the small portion below of the larger illustration found on page 7:7.

Mastery sought

As a journeyman, a future guild member would work on improving his skills while trying to save enough money to eventually open his own shop after he had become a master of his craft. In order to become a master, the journeyman was required to create his "masterpiece" as the wardens of the guild observed him. Once he passed this test and took an oath of obedience to the guild, the new master paid a fee and was then permitted to set up his own shop.

In association with their elaborate apprenticeship system, individual guilds had their own halls for festive occasions as well as different shop signs, individual uniforms, colorful banners, and specific patron saints. Guilds also set standards to insure quality work. Here are examples:

- Fines were charged for working at night. (Cheap materials might be substituted if the master were not present.)
- A craftsman's tools might be destroyed if he were caught selling substandard goods.
- Sometimes guild members were publicly humiliated as a penalty for poor workmanship!

Guilds enforced equally strict regulations for the personal conduct of their members, punishing brawlers or vagabonds, yet supporting widows and members in need.

The guilds decline

The increase in trade and industry during the late Middle Ages (13th-15th centuries) eventually became too great for the guilds. The crafts which were produced during this period, however, were an example of the high quality of standards of this time. Guilds greatly impacted medieval industry and commerce.

BACKGROUND ESSAY: Guilds - 3

Here a master critiques the work of one of his two apprentices. Is the man with the mustache possibly a journeyman?

BACKGROUND ESSAY: Guilds - 4

Notice the three signs signifying three guilds. None has any words.

BACKGROUND LECTURE NOTES:
Guilds

Birth of guilds

Types of guilds

Mastering a trade

BACKGROUND LECTURE OVERLAY:
Guilds

Birth of guilds

- They developed around 11th century.
- Agricultural revolution led to increased, better food supply and population rise.
- Crusaders brought back spices and other luxuries from the Middle East.
- People left feudal castles for more living space.
- Chances for commerce increased while trade was flourishing.
- Guilds became most important governing body resulting from growth of towns.

Types of guilds

Merchant guilds

(an association ... regulated town's trade ... outlawed strangers from other towns coming in and selling their goods ...)

Craft guilds

(regulated trade of particular crafts ... controlled actual work the artisans produced ... set standards ... members taught craft to one another ...)

Mastering a trade

Apprentice

(began as a boy ... contract lasted about seven years ... studied the trade with a master artisan... served as a "domestic servant"—e.g., took down shutter in the morning and put them back up in the evening ...)

Journeyman

(advanced to this level if other members of the guild felt he was ready ... often wandered to various places practicing his craft, working for other masters ...)

Master

(allowed to set himself up as a master of his craft ... had either to prepare a specimen called a masterpiece representing quality guild work or to pass an examination ...)

GUILD REGULATIONS

Craft: Manor:

Members of the guild :

Amount of dues:

Price for the craft's product(s):

Searchers (two members whom the guild appoints to insure that all products meet the guild's standards)

Punishment for substandard work:

Punishment for disorderly conduct:

CREATING A GUILD MASTERPIECE - 1

Joining a guild and creating a masterpiece

1. Make sure you have read your textbook, have read the simulation's background essay on guilds, and have filled out the BACKGROUND LECTURE NOTES: Guilds.
2. You are now ready to join a guild for Phase 6 of the CHRISTENDOM simulation. Before doing so, your group should study the types of guilds existing during the Middle Ages. Note that some are marked with an asterisk (*). This symbol means that these guilds created items that you would most likely be able to find/replicate/illustrate in the shortest amount of time.

Carefully examine the object below. Which medieval guild listed at the right produced it?

Examples of medieval guilds

- Bakers*
- Blacksmiths
- Carpenters
- Cobblers
- Masons
- Shoemakers
- Weavers*
- Armorers
- Butchers
- Ironworkers
- Tailors*
- Tanners*
- Candlemakers
- Silversmiths
- Goldsmiths
- Stonecutters
- Woodcarvers*
- Grocers*
- Millers*
- Brewers*
- Seamstresses*
- Dyers
- Wheelwrights
- Hatters
- Glassmakers
- Thimblemakers
- Pastrymakers*
- Wine/beer makers*

3. Read the remainder of this handout so that everyone understands what your guild will have to do.
4. Now hold a discussion and choose one guild from the list above.
5. Next select a guild master to lead you. The remainder of you will be journeymen and apprentices.
6. Journeymen and apprentices—as well as the master—should next examine the GUILD REGULATIONS handout. The master should listen to other guild members' suggestions prior to his/her making the decision how this sheet should be filled out neatly by the guild's neatest printer.
7. Now discuss among yourselves how group members may find and/or make/draw guild products that can be finished outside of class in one to four hours. (If you have insufficient time to make an original product, illustrate such a product or bring in something to display.)

CREATING A GUILD MASTERPIECE - 2

Example of a standard: "This product will last for five years."

8. Be sure all of you discuss how you can insure that your creations have quality, originality, and usefulness.
9. Examine and discuss the GUILD QUALITY CONTROL SCORESHEET, which allows you to set standards by which your work will be judged during market day. Do this carefully as the standards you establish will affect how you work and how the wardens (judges) will award you feudal farthings.
10. Your master—and the guild's neatest printer—go to the teacher to explain your guild's decisions about quality control.
11. After this discussion with your teacher, your master has the neat printer fill out the GUILD QUALITY CONTROL SCORESHEET.
12. Go ahead and find/create/illustrate your products for market day.
13. Once guild members bring what they have found or created or illustrated, the guild should discuss which item is best—according to the standards you have developed. Then this individual should fill out a MASTER OF THE CRAFT APPLICATION.
14. Hold a discussion and plan how you can make your guild area display attractive for market day.
    a. An artistic guild member should create a colorful posterboard or butcher paper sign to display over your area. Look at the example for a candlemakers' guild below. (Note that it has no words because so many persons were illiterate during medieval days.)
    b. All of you could create and wear costumes that represent your guild.
    c. What other ideas can your group come up with that will make you and your area special on market day?

A "uniform" of some sort might impress the wardens.

GUILD QUALITY CONTROL SCORESHEET

Guild: Craft: Manor:

Members' names:
- A
- B
- C
- D
- E
- F

Craft standards (list 5) — How well each member lived up to each standard
(Award 5-10 points for each of the eight categories.)

	A	B	C	D	E	F
1.	☐	☐	☐	☐	☐	☐
2.	☐	☐	☐	☐	☐	☐
3.	☐	☐	☐	☐	☐	☐
4.	☐	☐	☐	☐	☐	☐
5.	☐	☐	☐	☐	☐	☐

Display presentation

1. Eye-catching quality	☐	☐	☐	☐	☐	☐
2. Clarity of method	☐	☐	☐	☐	☐	☐
3. Smoothness of delivery	☐	☐	☐	☐	☐	☐
Totals	☐	☐	☐	☐	☐	☐

Grand Total
Total points in gray boxes divided by number of members ☐

Shop Sign Bonus (5 to 25) ☐ Final Score (5 to 100) ☐

MASTER OF THE CRAFT APPLICATION

Craft: Manor:

Craftsman: Guild:

1 Master's oath (to be repeated phrase by phrase):

"I shall truly do and obey ..... all of the rules ..... contained in the guild's books of ordinances ..... I shall always be obedient to my warden ..... I shall duly pay ..... all my dues and charges ..... so help me God and his spirits."

2 The applicant next pays a pre-determined fee to the warden.

3 Warden's proclamation:

_____ of the _____ Guild Union,

I now proclaim you to be a MASTER at your skilled craft.

Congratulations, Master _____ (name of occupation).

Signed by the warden: _____

BEST COPY AVAILABLE

Master of the Craft Certificate

Phase 6: Guilds — Christendom simulation

Phase 7: Tapestry (2-3 days—optional)

Introduction

This phase gives your students an opportunity to sum up what they have learned in CHRISTENDOM with a tactile, kinesthetic activity: they collectively create a medieval tapestry. Not only does this activity provide an interesting right-brain activity, utilizing a long stretch of canvas or butcher paper attractively decorated like the famous Bayeux Tapestry, it also makes an excellent backdrop to display during the Banquet, the next phase of CHRISTENDOM.

Students should be encouraged to be creative but stay within the parameters used on the real prototype, the Bayeux Tapestry. If you want to pursue it further and add flourishes from the real one, see *National Geographic,* August 1966, pp. 206-251 and Norman Denny and Josephine Filmer-Sankey's *The Bayeux Tapestry: The Story of the Norman Conquest* (Atheneum, New York, 1966).

Flourishes to consider using

1. Try to use fabric rather than butcher paper. Long stretches of canvas or linen from an art supply store is recommended. However, you might utilize long bolts of muslin. Of course, you will not suggest that your students attempt to duplicate the original. (The real tapestry is 231 feet long, and the cost would be prohibitive.) Instead, consider aiming at a length of 30 to 40 feet—possibly about five to six feet per manor.

2. Cut the canvas/butcher paper into five to six feet segments so that each manor can work separately on its tapestry portion. Once the manors have completed their separate portions, students can join the tapestry portions by using tape on the underside.

3. If you have only five manors, assign each manor the responsibility of planning and creating its tapestry portion to show one of these phases of CHRISTENDOM: Phase 2, Manorialism; Phase 3: Knighthood; Phase 4: Monastery; Phase 5: Crusades; Phase 6: Guilds. If you have seven manors, have your most imaginative manor plan and create an *introductory* tapestry panel, which might include the names of all six manors, representative coats of arms and persons' simulated names, and records of heroic deeds accomplished by ancestors of persons who lived there.

4. Before they begin drawing, have students in each manor produce a "blueprint" of what they intend to do in their portion of the tapestry. They can tape together several sheets of regular size plain paper to show you their sketch.

5. Acquire some Latin dictionaries from your school or local library to have on hand in the classroom. Books on Latin phrases are available for purchase if your department has funds. Also see the Latin phrases that are included in Phase 4: Monastery—page 5:15.

TT TEACHING TIP

Remember that most persons who have a certain expertise really enjoy sharing their knowledge and enthusiasm.

6. Finally, don't overlook your school's friendly art teacher, who might not only give suggestions, he/she might also come to your class to talk about tapestries as a part of art history and to demonstrate how students might best draw and color their tapestry.

Duplication directions

Duplicate the following in the number found in parentheses:

- A CHRISTENDOM TAPESTRY (class set)

A CHRISTENDOM TAPESTRY - 1

Introduction

You and your classmates are about to start a project that will display what all of you have learned in CHRISTENDOM's many phases. Each manor will produce a portion of a medieval tapestry, each segment related to one of the first six phases of this simulation.

A tapestry is a long textile fabric of design used as a wall hanging. They were usually found in medieval castles. The most famous, and the one used as the prototype for you, is the Bayeux Tapestry, a 231' x 20' work of art on display in Bayeux, France. It was originally commissioned by Bishop Odo to hang in the town's cathedral just a few years after the famous and decisive Battle of Hastings in 1066, the event it commemorates.

Essentially, a tapestry is a picture story for an illiterate public. It presents a moving tale of life in the 11th century, with castles, ships, knights in combat, animals, and trees. In a sense, it is a sort of cartoon strip of the Middle Ages. The accompanying band of text drawn on the tapestry is written in Latin, the formal written language of kings, scribes, and the church. Keep all this information in mind as you create your own tapestry.

Producing your tapestry

1. First, your teacher will assign, or allow you to choose, one phase to illustrate on your manor's portion of the class tapestry. Here are the phases you might illustrate: Feudalism, Manorialism, Knighthood, Monastery, Crusades, or Guilds. (If your class has seven manors, one will create an introductory panel which might include the names of all six manors, representative coats of arms and classmates' simulated names, and records of heroic deeds accomplished by ancestory of persons who lived there.)

A CHRISTENDOM TAPESTRY - 2

2. After your manor has its phase to illustrate, members should brainstorm about how you might artistically communicate what you have learned about the phase assigned you. (See #5 for help during this brainstorming step.)

3. Your manor should turn the organization of this project over to your most artistic member(s). He/she/they will organize all of you so that collectively you produce a magnificent and colorful tapestry portion. The most talented artists in your group should do the actual drawing and coloring.

4. You can find examples of figures and items to draw on these pages in the August 1966 issue of *National Geographic* magazine (pp. 206-251). Most schools and public libraries have back issues of this popular periodical. Many people have old issues in their garages. *Seek and ask!* Another excellent source for a tapestry is Norman Denny and Josephine Filmer-Sankey's *The Bayeux Tapestry: The Story of the Norman Conquest* (Atheneum, New York, 1966). This book may be available in a local library.

Note:

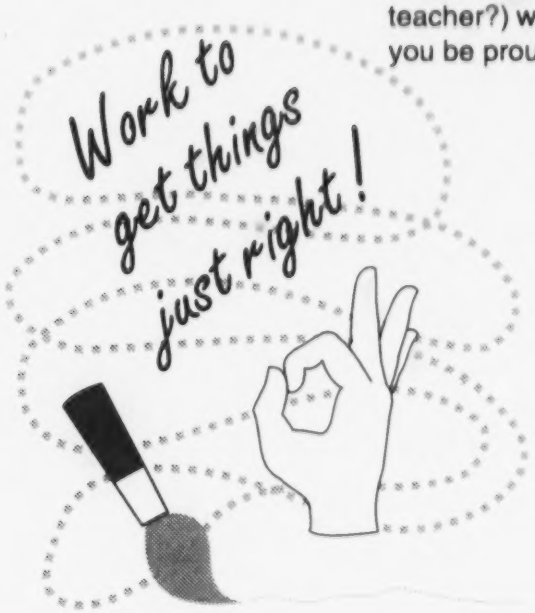
Don't overlook your school or local libraries. Possibly they will have several books that could help you.

Also:
If you're taking an art course in your school, ask your art teacher to help you during this tapestry project.

A CHRISTENDOM TAPESTRY - 3

5. Your work should closely reflect what you and the rest of your classmates have learned. Think broadly about how you might convey this learning onto a five- to six-foot stretch of blank canvas or butcher paper. Here are suggestions to consider following:

   - Use symbols, figures, numbers, dates to illustrate the simulation phase. Vary them as designs or to tell a story.
   - Use people, structures, events, weapons, animals.
   - Find graphics from books. Photocopy and reduce art to use on your part of the tapestry.
   - Use Latin phrases and expressions. Consult a Latin-English, English-Latin dictionary, or a Latin phrase book. Remember that you received a Latin phrases handout during the Monastery phase.
   - Decide on a major theme and try to tell a brief narrative story along the course of your section of the class tapestry. If this is nearly impossible, try to keep some kind of unity.
   - Tell the story of your phase *horizontally* on your panel.
   - Use color and design to break up and tastefully attract the viewer's eye.
   - The various manors' artists could work closely together in order to coordinate colors, themes, and continuity from one panel to another.
   - Consider this effort to be a team project—fun, yes, but worthy of serious work by all manor members.
   - Assume that the "_____ Tapestry" (named after your teacher?) will be on a museum wall for hundreds of years. Will you be proud to display it?



6. Here are materials you might use in your tapestry:
   - A five- to six-foot stretch of canvas, linen, muslin, or butcher paper. (Your school may furnish this.)
   - Poster paints, permanent markers, rulers, etc.
   - A Latin dictionary and/or phrase book which the various manors could share.
   - Thread or yarn, since embroidery or needlework was the method used on the real tapestry at Bayeux. (The needleworkers of the 1070s used eight different colors of woolen threads.)
   - Your own ideas for materials. Be clever!

A CHRISTENDOM TAPESTRY - 4

Two scenes from the Bayeux Tapestry ...

News of battle is related to persons in their castle ...

Scene from the Battle of Hastings ...

Phase 8: Banquet (1 day/period)

Students will enjoy this event

Introduction

Life was a challenge for people in the Middle Ages. For the most part, it was crude, dangerous, and full of tedium. When time arrived for feasting and fun, however, the people knew how to celebrate. Feasts were held in the hall of the manor or castle. Lords and ladies ate to their hearts' content. Minstrels as well as jugglers, acrobats, and a jester provided entertainment.

This phase of the simulation re-creates a medieval banquet. Students are provided with the opportunity to show their talents whether they be cooking, performing, or playing a role. If you have not yet performed the knighting ceremony, this is the day to do it. Encourage everyone to come in costume and be prepared for a day of feasting.

Included, too, is THE LORD'S COURT. If you do this brief activity (10-20 minutes) at least half seriously, students will gain a sense of what medieval justice was like.

Duplication directions

Duplicate the following according to the number in parentheses:

- BANQUET PREPARATIONS (Run off one copy for each student and/or adult who works on your small or large committee. Make your decision about committee size well in advance. See preparation section on page 9:2.)
- HOW TO MAKE A HENNIN (one for a template)
- HOW TO MAKE A CROWN (one for a template)
- ROLES FOR BANQUET (one copy for names of students who will be playing various roles)
- THE LORD'S COURT: The Lord (one copy for your lord)
- THE LORD'S COURT: The Cases (seven, one for the lord, one for each defendant)
- BANQUET POETRY (depends upon how many poets will appear at the banquet)
- MEDIEVAL BANQUET (*optional*—number of invitations dependent upon how many you and your students plan to send)
- A MEDIEVAL BANQUET (one or more copies)

Preparation

TT TEACHING TIP

Obviously this is an important decision.

1. Decide in advance how elaborate you wish this banquet to be. The more elaborate you desire your banquet to be, the more you will need help from students and possibly parents. Make this decision after carefully studying the BANQUET PREPARATIONS handout.

2. How much help is enough? There are two options:
   a. *Minimally* you will need a nucleus of a few students who always go the extra mile, persons who, after they have shared in planning a project, love either to give orders or to carry out orders. Duplicate one copy of the BANQUET PREPARATIONS handout for each of these students.
   b. *Maximally* you may wish to involve your whole class and several parents. In such a case, duplicate sufficient copies of the BANQUET PREPARATIONS handout for everyone.

3. Figure out and write down a time schedule for planning and having the banquet and duplicate enough copies so that every person helping you gets one.

4. Meet with your helpers—either the small cluster of students or the large group of your whole class and the helping parents—and go over the BANQUET PREPARATIONS handout. Accept and modify its recommendations, assigning responsibilities to individuals, pairs, or sub-committees as you go.

Good luck!

BANQUET PREPARATIONS - 1

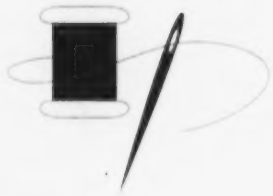
Admittedly plenty of work will be required to make this banquet a success ... but the experience will be worth it. Everyone will get really involved!

1. **Before you begin**
   a. Those of you who have agreed to help plan the banquet have considerable responsibilities. Some of the time you may work as a whole committee, other times either individually, in pairs, or in a sub-committee. Realize that you are *not* to do everything yourself. Your classmates will anticipate and eventually enjoy their banquet more if they help from the beginning. Therefore, strive to involve as many of your classmates as you can.
   b. Read through this complete handout and then meet as a committee and decide how elaborate you wish your banquet to be. Some numbered items below may require more work than you can give. Therefore, consider what follows as suggestions, not dictation. You must make the banquet what you want to make it.

2. **Assigning roles** Discuss and decide how roles will be assigned. (See questions a through e.) Then fill out at least five copies of the ROLES FOR BANQUET sheet—one for the teacher, one to post in the classroom, and copies for persons on the committee. Here are five questions to consider:
   a. Should the teacher assign roles after discussing role assignment with committee members?
   b. Should a sub-committee assign roles after this committee discusses role assignment in advance with the teacher?
   c. Should this sub-committee assign roles after holding a general discussion with the class?
   d. Should chance determine role assignment? For example, numbered slips could be placed in a box from which students pull a numbered slip. Then the students select their roles in the numerical order of the slip they pulled—with the exception of skilled roles (e.g., jugglers and musicians). Obviously persons who will be jugglers and musicians must have the musical and physical skills necessary to play music or juggle objects.
   e. Should the top male and female feudal farthings earners be given the choice roles of lord and lady of the castle where the banquet is being held?

BANQUET PREPARATIONS - 2

3. **Costumes** Consider the makeup of your class. Can you expect everyone to find or make at least a portion of a medieval costume? Not likely. *Yet wearing individual costumes is extremely important because it immediately gets everyone into the appropriate spirit for the banquet.* Therefore, ask yourselves what can be done to help everyone get a costume.



   a. Several students (and one parent or drama teacher?) could form a sub-committee to help find, modify, or create clothing that is at least somewhat medieval. The toughest costumes to create will be for royalty and knights. Some research will likely be needed. Ask all classmates to look for illustrations of medieval dress that might be worn at your banquet. You can start by examining the A MEDIEVAL BANQUET handout in this simulation.
   b. Give artistic students copies of the HOW TO MAKE A HENNIN and HOW TO MAKE A CROWN handouts and ask them to make hennins for girls (not the serving maids) and crowns for upper class men.

4. **Room arrangement**
   a. Plan to decorate the walls with several things: bedspreads, cardboard shields (ones that had been carried by knights into battle!), coats of arms, and the class tapestry created earlier in the simulation. Also see if all manors' names can't be posted some way so that roaring toasts can be offered to each manor's welfare.
   b. Find and decorate furniture: tables and chairs where everyone will eat, also a raised platform upon which the lord, his lady, and the two knights will sit.
   c. Tables should be draped with sheets. Each eating area should have a plate and possibly a spoon. (The spoon can be deleted if you wish eaters to eat with their fingers. In such a case, provide a rag by each plate for persons to use for wiping their fingers and mouths.)
   d. Each table should also have the following: salt and pepper shakers (a large peppermill on the head table?), some knives to cut bread and cheese, a trencher, candles mounted in candlestick holders. *(Don't allow the candles to be lit unless you have cleared lighting them with the school administration.)*

BANQUET PREPARATIONS - 3

5. **Food** This essential may need some help from adults. How elaborate your food preparation becomes will depend upon how much time is available for research and how much money persons involved wish to contribute. Avoid having a few persons do all this work and provide all the funds.
   a. Money should likely be raised in advance to determine what food can be purchased for a certain number of persons. Of course, the food could be symbolic (merely some bread, cheese, and juice). However, if you wish to have something more substantial, see b.
   b. Strive to have food that appears at least somewhat medieval: large slabs of cheese, bowls of nuts, pieces of broiled chicken or turkey legs, slices of beef, quarter potatoes wrapped in foil, soup, chopped vegetables, fresh grapes, roasted apples, possibly a decorated cardboard roasted pig on the head table, grape juice in pitchers, loaves of round bread from which eaters will tear off hunks, loaves of french bread that have been cut in half and then cut again lengthwise, and cakes for desert.
   c. Servers will need several items. (See #9 Banquet Program for serving items and a possible order to serve the food.)

6. **Music** The banquet's atmosphere will really be enhanced if you have medieval music.
   a. Ask a pair of your musical students to do the necessary research and then to play instruments or to find recordings to play of medieval music while festivities are taking place.
   b. Your banquet will also have more drama if you have trumpeters to announce certain moments with ringing fanfares. Ask your trumpeter to prepare some fanfares and to even consider hanging banners from their trumpets.

7. **Lord's Court** If you plan to use this option, give the student playing the lord and the students role-playing the defendants their handouts several days in advance of the banquet so that they are prepared. This option takes about 15-20 minutes.

8. **Entertainment** The Surveyors of Ceremonies could plan the entertainment that comes between various food courses:
   a. Different students in the roles of jesters/jokers (stand-up medieval comedians), poets, jugglers, acrobats—all perform.
   b. Whoever plays the jester/joker might research the topic, perhaps using a playing card joker to design and make an authentic costume. This person might also compose some medieval

jokes to tell at the banquet. (He or she might rent the videotaped film *The Court Jester,* starring Danny Kaye.)

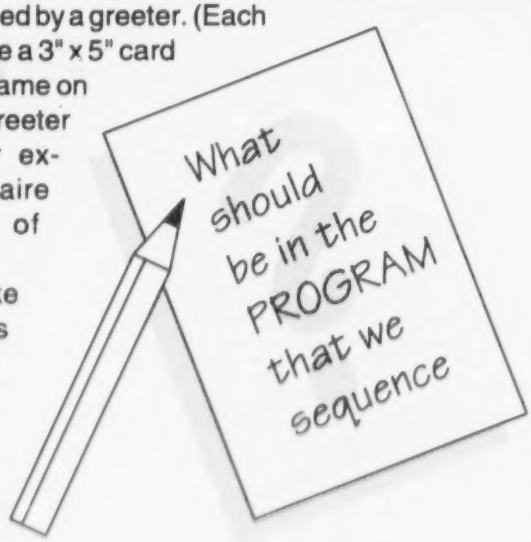
c. Give copies of the BANQUET POETRY handout to students who are your performing poets.

d. Other suggestions for entertainment include having troubadours, minstrels, musicians, actors, and magicians.

9. **Banquet program** Plan, write, duplicate, and distribute a banquet program after considering these sequenced options:

a. Prior to the banquet's beginning, those entitled to sit at the high table could already be sitting there. *(The banquet actually begins with b)*

b. Trumpets could play a fanfare to announce the guests entrance. They then enter the banquet hall *slowly*—after being individually announced by a greeter. (Each person might prepare a 3" x 5" card with his simulation name on it and slip it to the greeter as he enters. For example, "Lord Lothaire and Lady Jane of Briarwood.")



c. All guests now take their seats. Servants should be at their stations ready to serve.

d. Suddenly the Surveyors of Ceremonies enter the room and ask their lord and lady to speak. They give special recognition to the citizens who have earned the most feudal farthings in each separate phase.

e. The lord holds his court in which he hears six cases brought before him. After each case, he dispenses medieval justice. (This activity could be scheduled later if everyone is too hungry to wait.)

f. The cupbearers bring around the scented water for all to wash in, beginning with the high table. Each cupbearer should also carry a towel.

g. The pantler brings in the round of bread, cuts off the top, tastes it, and with a great flourish, jabs the knife into it and leaves it at the high table.

h. Cupbearers bring in the grape juice, taste it, and pour it into the mugs.
i. The Surveyors of Ceremonies rise, pound their mugs on the table, and shout for quiet. Then they ask everyone to stand. They pause dramatically and the trumpets play another fanfare. Then they give toasts to the lord and lady of the castle—the top boy and girl in feudal farthings earned during all simulation phases. When each toast is finished, the Surveyors of Ceremonies hold high their mugs and, once everyone does the same, all present drink and give a loud hurrah!
j. The trumpeter plays a few notes to signal the beginning of the first course. All food is served in the trenchers and spice bowls.
k. Each course of the meal is followed by a bit of entertainment which is announced by the Surveyors of Ceremonies.
l. After each bit of entertainment, trumpeters signal the beginning of the next course and another course is served.
m. After all courses of food and all entertainment and miscellaneous toasts, the Surveyors of Ceremonies bid farewell and thank all who attended. The guests at the high table should be excused first.

10. **Miscellaneous** Consider using one or more of these suggestions:
a. Prior to the banquet, take some time to encourage students to use medieval phases during their banquet: "A comely lass" = pretty girl; "Victuals" = food; "Pray hear me" = have fun with us merry company; "Jolly us now" = Cheer us up.
b. Bring in some exotic or pet birds.
c. Insert some medieval games into your banquet: checkers, chess.
d. Several students could make an invitation list and then duplicate the needed number of copies of the MEDIEVAL BANQUET invitation form. These students should then send invitations to their guests—parents, administrators, other teachers, and counselors.

e. Finally, if you sense that the banquet is going to be a real success, see that it is videotaped. There just may be some great segments to play either at Open House or for students experiencing CHRISTENDOM in coming years who might wish to have a banquet, too.

HOW TO MAKE A HENNIN

We are uncertain how the word *hennin* originated. Some historians speculate that "Hennin!" may have been an insult poor women shouted at ladies because the richer women were wearing hats taller than the shouting women could afford. Regardless, over the years hennin came to mean a *tall cone-shaped hat.*

These hats, worn by noblewomen during the late Middle Ages, became very fashionable during the late 15th century. The ladies often attached veils or scarfs to their hennin, which then were sometimes called steeple hats. Is it possible that castle doorways had be raised in height so that women wearing the hennin could pass through without bumping their hats?

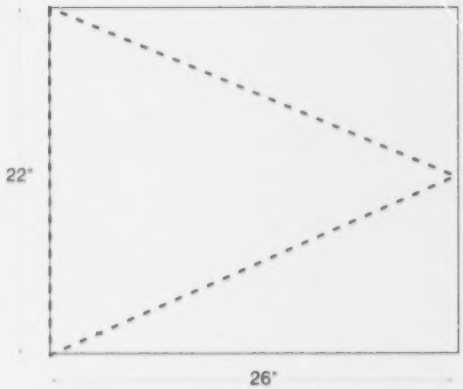
Materials

- heavy paper, light cardboard, or oaktag about 22" tall and 26" wide
- scissors, magic tape, and stapler

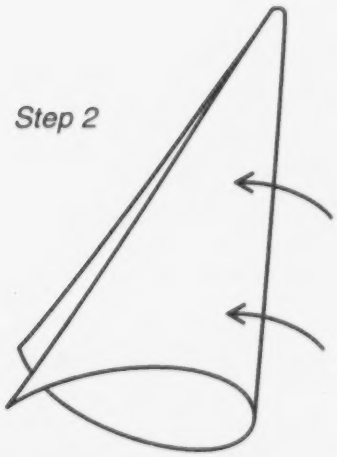
Procedure

1. Trace the hennin pattern onto your paper, cardboard, or oaktag.
2. Cut out the hennin shape and twist it into a cone.
3. Shape the base for head size of the person who will wear it so that it fits. Then staple or tape it securely.
4. Trim the base of the hat with a design that appeals to the wearer. Decorate with a veil.

Step 1



Step 2



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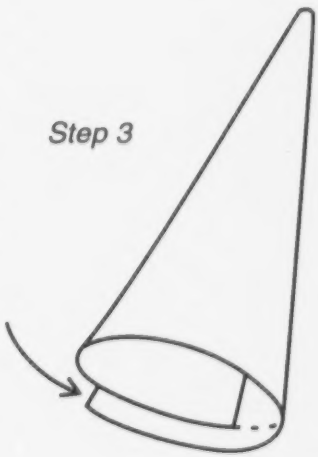
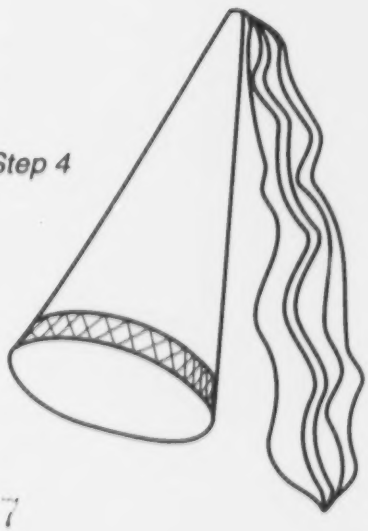


Step 4

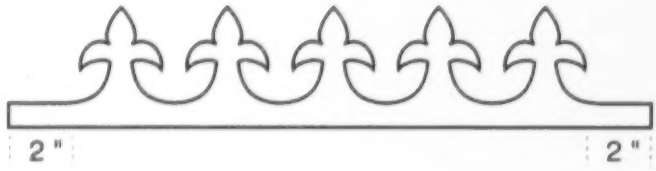


HOW TO MAKE A CROWN

During the Middle Ages royal families in England and France favored a design called the fleur-de-lis (pronounced flur-duh-lee). The design, inspired by the iris flower, means flower of light. Royalty used it in heraldry on royal garments and as a design for their crowns. Follow the instructions and you can make royal crowns for the banquet in CHRISTENDOM.

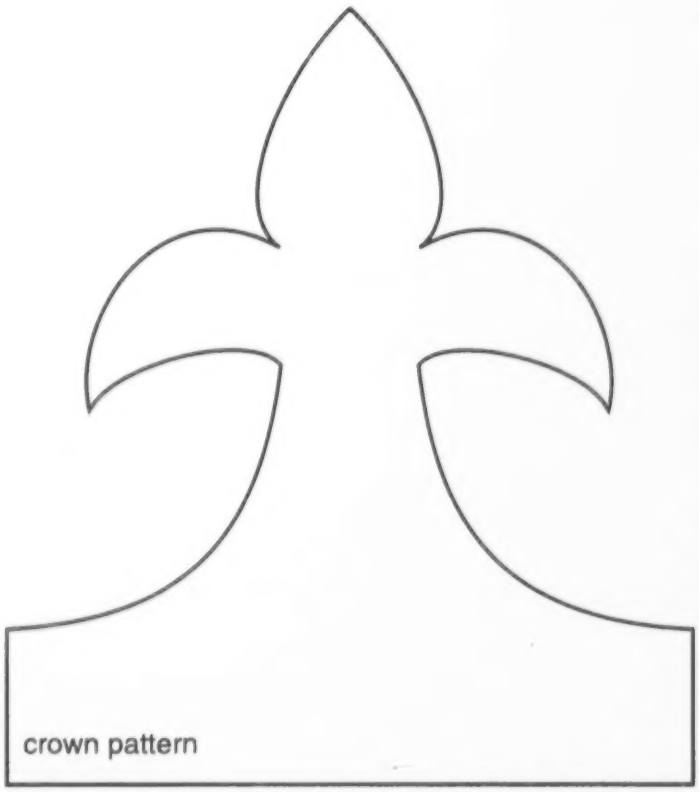
Materials

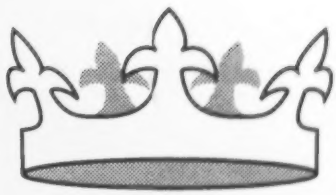
- strong, flexible paper, posterboard, or cardboard
- spray paint—definitely gold ... silver also if you want
- colored marking pens—if you wish to color it rather than spray it (or if you wish to color it as well as spray it)
- "jewels" (stones, sequins, pearls)
- ruler, pencil, glue
- stapler or needle and thread



Procedure

1. Using your ruler, mark off 24" on the edge of your cardboard, posterboard, or paper.
2. Cut out the fleur-de-lis design. It will be your crown's pattern.
3. Leave a 2" tab on the left side of paper for fitting and stapling.
4. Place the pattern to the right of the 2" tab space and trace the pattern five times. There will be a 2" tab space left at the right side of the 24" measurement.
5. Cut out the crown and then spray it gold or silver and/or color it with your colored marking pens.
6. Let the crown dry overnight before you decorate it with your "jewels."
7. You must adjust each crown to the wearer's head and then sew or staple the band at the tabs.





ROLES FOR BANQUET

Class period ☐

Lord of the manor (presides over banquets as honored guest and is judge in the lord's court)

_____

Lady of the manor (mostly decorative)

_____

Surveyor of Ceremonies (two suggested)

_____

_____

Banquet reader (reads guest cards at door)

_____

Plaintiffs (cases heard during lord's court)

John _____

Oswald _____

Ethel _____

Robert _____

Henri _____

Maud _____

Musicians (drums, guitars, trumpets, cornets)

_____

_____

_____

_____

Acrobats/jugglers/magicians

_____

_____

_____

Poets/troubadours/minstrels

_____

_____

_____

Jesters/jokers

_____

_____

Servers (students or parents and teacher?)

_____

_____

_____

_____

_____

Clean-up crew

_____

_____

_____

_____

Food preparers (parents, PTA, etc.): List these essential individuals' names on a separate piece of paper or on the back of this sheet.

THE LORD'S COURT: The Lord

The lord as judge As part of a lord's obligation to his vassals, these powerful men often held court and dispensed medieval justice on their manors. Differing criminal cases came before him, and evidence was heard in an open-air area, weather permitting. If the case went beyond mere admission of guilt and a fast sentence, the lord requested a jury to help him decide the case. If the lord himself was unable to attend the court, his steward took his place with the same authority.

Role of the lord Those chosen to sit and play the roles of lord and his lady at this banquet should enjoy, even relish, their positions of respect and authority. The festivities were meant to be enjoyable! However, during the banquet, preferably near the beginning, you should call the court to order and hear six cases which have come up on your manors over the past months. Listen carefully, hold your chin high and resolute, and be fair and decisive, for being so is your responsibility and obligation as lord of the manor. Begin by saying: "I will now hear six judicial cases from my manor. The first accused ... Come forward."

Punishments/decisions to consider Before you use one or several of these suggested punishments, think about the crime committed, the accused, and what punishment would be suitable.

- Put the wrongdoer in the dungeon for a specific amount of time.
- Flay or stone him/her.
- Pour a cauldron of burning oil on him/her.
- Tie him/her to a wheel and spin.
- Have wild animals tear his/her limbs apart.
- Cut off hands (or nose, or tongue, or ears).
- Burn him/her at the stake.
- Brand, mutilate, or gouge his/her eyes out.
- Put him/her in the pillory for a specific time.
- Give the hot iron test. (The accused grasps a hot iron bar. If no festering appears after three days, he/she is innocent.)
- Hang him/her publicly.
- Give the cold water test. (The accused is bound and thrown into a pond or lake. If he/she floats up, he is guilty; if he/she does not come to the surface in a reasonable time, he/she is innocent and should be rescued.
- Have two persons fight in judicial combat. (The two fight with wooden shields and sharp picks. If one yields, the other is innocent and will usually watch the guilty hang.)
- Make a mercy decision. (If the accused pleads for mercy, fine heavily, but let him/her go.)
- Banish the guilty person from your manor forever, or for a specific number of months or years.

THE LORD'S COURT: The Cases - 1

The lord of the manor will hear these six cases sometime during the Banquet phase of CHRISTENDOM. The six accused persons will come forward, and their lord will read the accusation, respond to the charge, and make a decision. These defendants should defend themselves, listen to what is said, and respond respectively to their lord's decision.

1

John the Woolman

John the Woolman is accused of putting stones and rocks in sacks of hay and wool that he sells to other manor residents. Persons suspect that he has done this dastardly deed prior to the current case. He is not well liked by others, including his wife Elizabeth, who helped bring this offense to the Lord's Court. On his defense, John Woolman is a hard worker and has fought in the lord's army twice, being wounded on both occasions. He has six children to feed.

- "What say ye, John Woolman?" (Let the accused speak, and then accept his punishment.)

2

Oswald the Cooper

Oswald the Cooper, the manor's barrelmaker, removed a neighbor's landmark to add more area to his acres. This is a relatively major offense. There is a precedent for this kind of crime. On Lord Culhbert's manor, a man was found guilty of the same offense. Lord Culhbert decided to bury the guilty up to his neck to replace the landmark. That same day the other man's oxen were driven over the landmark—with the rim plow still attached.

- "What say ye, Oswald Cooper?" (Let the accused speak and then accept his punishment.)

3

Ethel, wife of William the Baker

Ethel, William the Baker's wife, used meat from weak and sickly pigs in her pork pies. Several manor residents who purchased her baked goods became ill and one even died from eating her pies. Originally these pork pies, always the lord's favorite, were meant for the lord's household. Apparently, this is a first offense.

- "What say ye, Ethel Baker?" (Let the accused speak and then accept her punishment.)

THE LORD'S COURT: The Cases - 2

Robert of the Forest

Robert (Ro-Bear) of the Forest is accused by the steward of not paying his annual egg fee for the third straight year. While the lord clearly has more eggs each year than he can use, the feudal contract also clearly states that the lord should receive them from each and every manor family. For everyone knows "not to insist on the obligations' mutual duties as well as rights" is to break a sacred and precious oath.

- "What say ye, Robert Forest?" (Let the accused speak and then accept his punishment.)

Henri the Horseman

Henri (On-Ree) the Horseman is accused by Roderick the Weaver of selling him a different horse than the one agreed upon. Roderick went to Henri's manor acres and purchased a 160-stone, 16-hand roan mare in exchange for 15 bolts of fine wool cloth. Roderick left the wool cloth and returned to his house where, three days later, Henri's horse arrived ridden by Henri's son. It was a different horse: older, sickly, ready for the butcher, and worthless.

- "What say ye, Henri the Horseman?" (Let them both speak. A decision will then be made regarding who is at fault. One or both will be punished, or the dispute may be settled through judicial combat.)

Maud, wife of Francis the Boatman

Maud, wife of Francis the Boatman, is accused by her husband of leaving him for another man, Wilfred the Miller. The miller never leaves his place of business, while the boatman is continually hired to take passengers across the several rivers and streams on the manors. Without her man around, she has found love and affection with someone available: the dependable and unexciting miller. Both deny an amorous relationship.

- "What say ye, Maud?" (Let all three speak before a jury before the jury members vote on a punishment.)

BANQUET POETRY - 1

You poets who will be reciting poems during the banquet should consider the following recommendations:

1. Choose or write one or more poems that "speak" to you. (A few examples of medieval poems follow these recommendations.) Of course, there are many other medieval poems you could find to read. Ask your literature teacher or school librarian to help you.
2. Seriously consider writing a poem on one of the themes related to events you have read about or simulated during CHRISTENDOM: knighthood, chivalry, life on a manor, a serf's daily drudgery, monastic life, the crusades, love, a joust.
3. If possible, memorize your poem prior to the banquet so that you can present it more effectively. As an added touch, you might wish a musician (or a recording of medieval music) to play while you recite your poem. For example, including the love theme from Franco Zeffirelli's *Romeo and Juliet* would be effective if you are going to read a love poem.

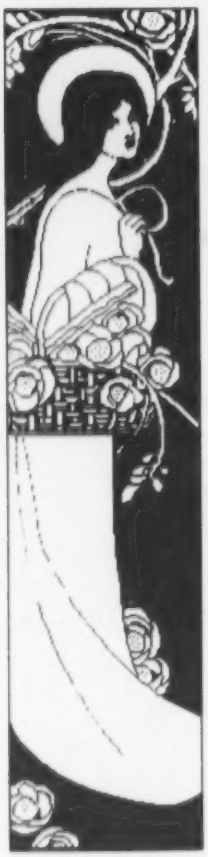
Sample poems from the Middle Ages

Now green are the cornfields, and bloom is on every bough,
The vineyards are now in bud, the best of the year is now,
The air is soft with the songs of motley birds the while;
Now sea, now land are smiling, now stars in heaven smile.

But ours is a bitter potion—the saddening truth is this:
We're out of mead and beer, and Bacchus' gifts we miss.
Alas, what manifold shrinkings the fleshpots are subject to!
And the earth so prodigal of fruits, and the air of dew.

I'm a writer (I own it), an Orpheus, a second Musicus,
I'm the ox that treads out corn—may someone profit thereby.

Yes, I'm your knight of learning, armed with a poet's pen.
Muse, ask our good father bishop:
When do we drink again?



Beauty in Women

Guido Caralcanti

Beauty in woman; the high will's decree;
Fair knighthood arm'd for manly exercise;
The pleasant song of birds; love's soft replies;
The strength of rapid ships upon the sea;
The serene air when light begins to be;
The white snow now, without wind that falls and lies;
Fields of all flower; the place where waters rise;
Silver and gold; azure in jewelry:
Weigh'd against these, the sweet and quiet worth
Which my dear lady cherishes at heart
Might seem a little matter to be shown;
Being truly, over these, as much apart
As the whole heaven is greater than this earth.
All good to kindred natures cleaveth soon.

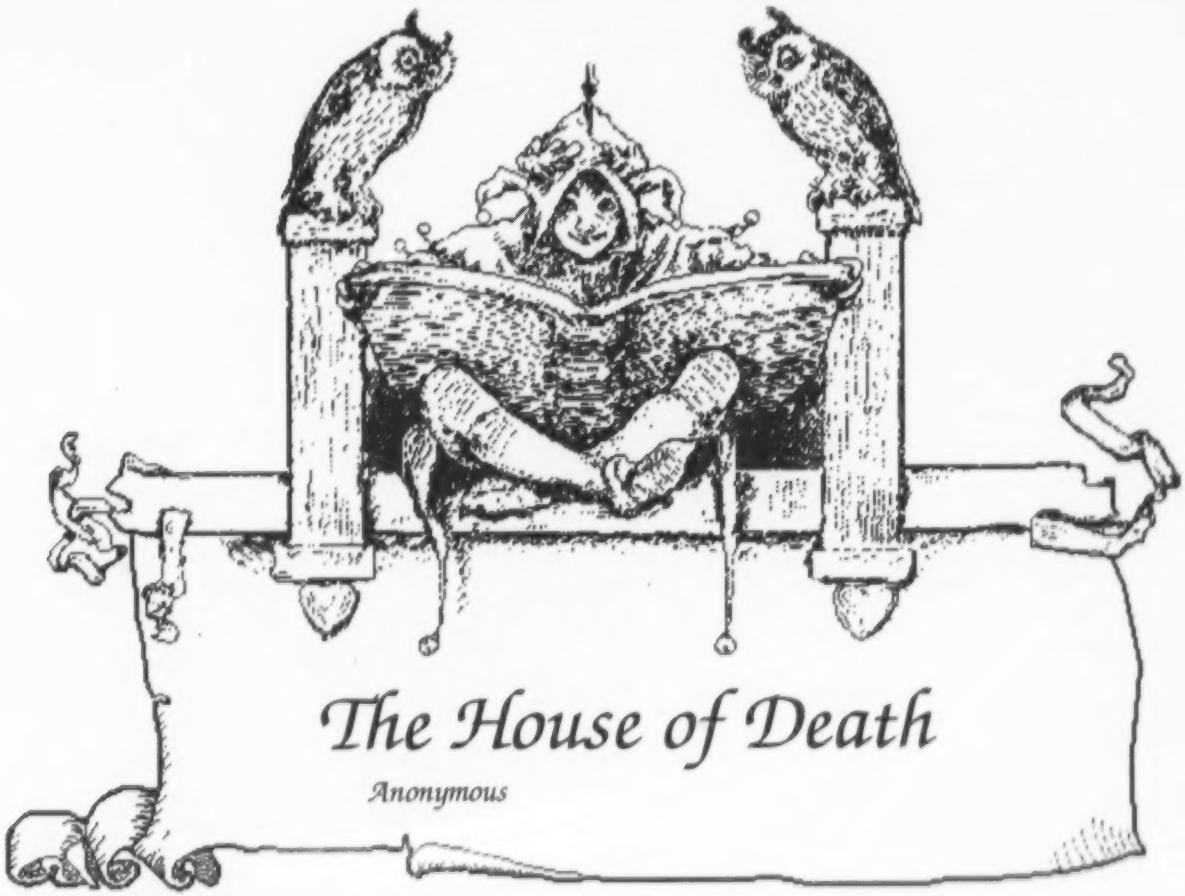
First Love

Carmina Burana

When summer was approaching
And skies were blue and gold,
And, masterfully encroaching.
The sun drove back the cold.

For one girl's favor longing,
Then first my heart was torn,
And soon despairs came thronging
To leave me pale and worn.

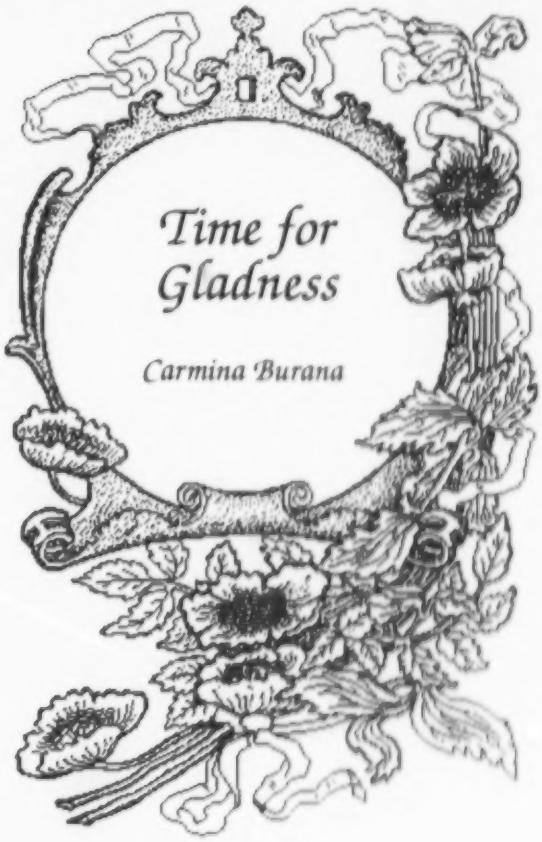
Would she have mercy on me,
Would she be my friend,
And deign to look upon me—
Then let the world end!



The House of Death

Anonymous

When my eyes are fogged
And my ears are clogged
And my nose turns cold
And my tongue's back rolled
And my cheeks slacken
And my lips blacken
And my mouth blubbers
And my spittle slobbers
And my hair stands up
And my heart-beats droop
And my hands quiver
And my feet stiffen—
All too late, all too late,
When the bier is at the gate!
Then I shall go
From bed to floor,
From floor to shroud,
From shroud to bier,
From bier to pit
And be shur in it.
Then lies my house upon my nose
And all my care for this world goes.



Time for gladness,
Time for play,
Holiday we keep today:
Let the fiddle sound the strain,
Sing the good old songs again,
Hearts must beat in time with voices
Till the dancing blood rejoices;
Come, you scholars, most of all
Who best love a festival.

Pen and ink and copy-book,
How funereal they look;
Ovid's songs, how dull with age,
Still more any other's page.
Never mind what's not allowed,
Love is youth's temptation:
Here we go, a glorious crowd,
Hell-bent for vacation.

an invitation to our ...

Medieval Banquet

Lords, ladies, knights, jesters, minstrels, and servants with trays teeming with succulent food await you on this date _____ at this time _____ in room _____ of _____ School.

We hope to see you!

A MEDIEVAL BANQUET

Phase 9: Torture Chamber (3 days)

Introduction

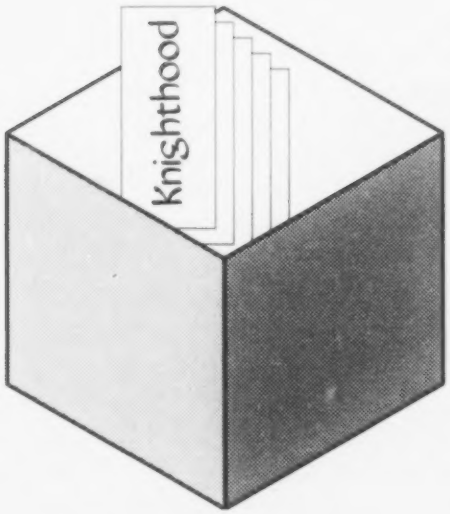
This Torture Chamber phase is a debriefing or review of materials covered throughout the simulation. During Torture Chamber each manor becomes an expert on one phase of CHRISTENDOM. Then members sit on the "hot seats" as other manors try to stump the hot seat members with game show-type questions.

You have the option of using this debriefing/review as preparation for a CHRISTENDOM final examination which could include both objective and essay questions.

Daily directions

Day 1

1. Write the name of each phase your class completed during CHRISTENDOM on a strip of paper or note card.
2. A member from each manor then draws one strip of paper from a box or "hat," thus selecting the title of one phase. Members of this manor are then responsible for becoming experts in the phase that fate has given them.



3. Have the manors circle up to prepare themselves. Explain that members should use their textbooks as well as simulation handouts and lecture notes.
4. Clarify how much pre-preparation time you will give the manors to *answer* questions and to *ask* questions. (You may assign manors to do their Torture Chamber preparation in class and/or as homework.)
5. At this time also explain whether this phase will culminate in a final examination.
6. Help the manors first divide tasks. For example, you might recommend that certain paired members be given the responsibility to write questions for hot seat panel members who are to be experts on a certain phase. (The leader should insure that all phases are covered.) A final pair could write questions they feel their own members will be asked about the phase fate has given them. The preparation pairs might even neatly duplicate for their team members the questions they create. The final manor pair writing questions that antici-

pate what their manor will be asked should leave some space under each question so that manor members can write brief sentence fragment notes prior to facing hot seat questioning.

7. **Note:** You should tell the class how many questions each manor will be allowed to ask each hot seat panel. Then recommend that student pairs prepare about twice that number so that they will likely have some unasked questions to ask after other manors have questioned a hot seat panel.

Day 2

1. If you have the time, follow up on #6 and #7 in Day 1 as follows:
   a. Allow manors to circle up and go over the questions they have written to ask other panels. They could choose the best ones and assign them to members.
   b. Manors should also go over the questions their manor pair has written down as *questions we'll likely be asked*. Members could then write down brief notes.
   c. Have each manor assign its neatest printer to make a large tag such as the one illustrated. It tells the class which phase each manor represents while answering other manors' questions.

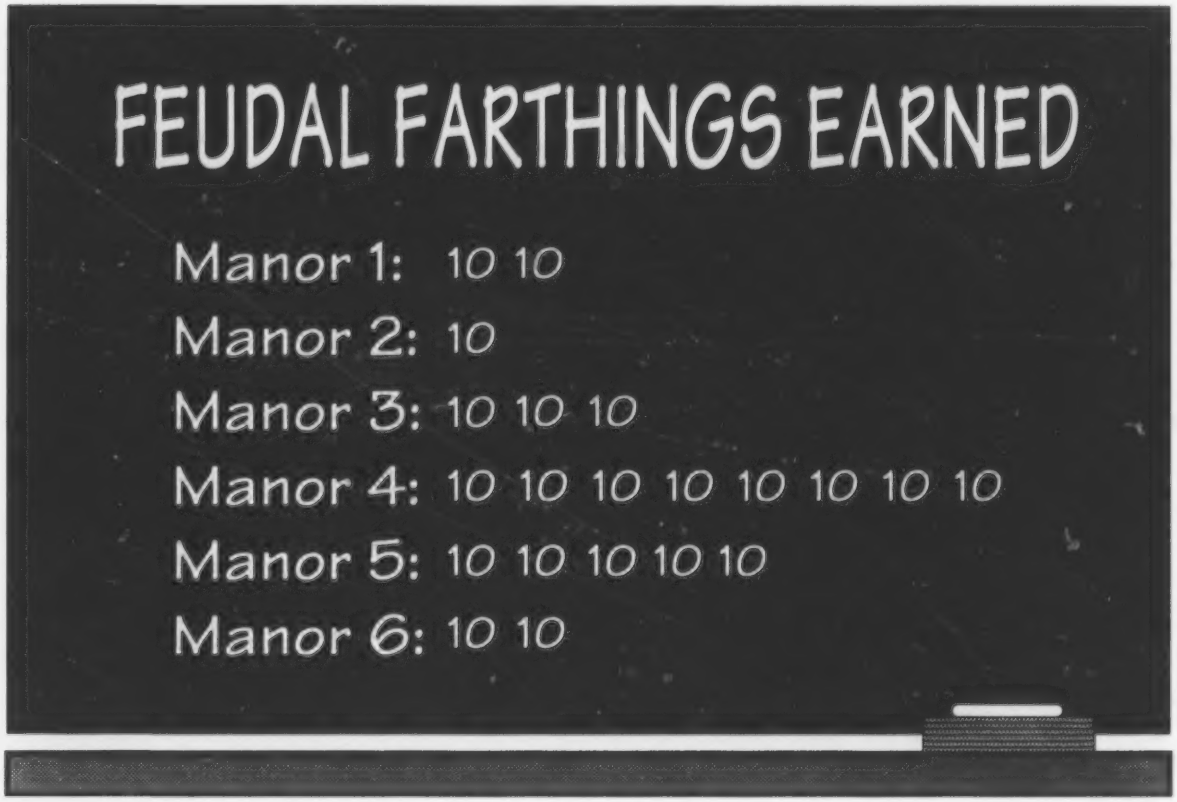
Knighthood Phase

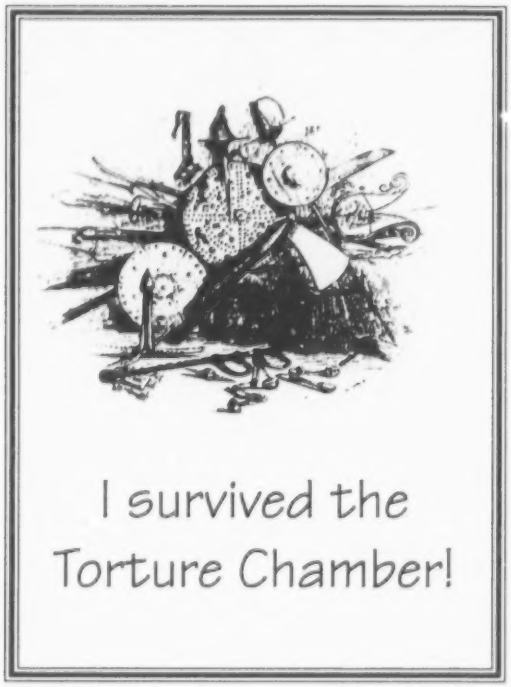
Day 3

1. Before class, set up a row of desks or chairs across the front of the room where each manor sits when it is on the "hot seat."

Hot Seat Panel

2. Have students sit with their manors as they enter, and choose one manor to go first.
3. Either plan to keep score yourself or select a student to keep score at the blackboard. Post the manor names across the board, creating a large tally sheet for feudal farthings.



4. Explain how feudal farthings will be awarded for each question asked. If the manor sitting as the panel answers the question correctly, it earns 10 feudal farthings; if not, the manor who asked the question earns 10 feudal farthings for stumping the panel.
5. Before the Torture Chamber begins, explain the following:
   - how many questions each manor may ask the panel
   - which member of the panel will respond (or will each panel member take a turn)
   - how much time the panel will have to respond to each question
   - whether or not the manors may use notes

6. At the end of the Torture Chamber, tally up the number of feudal farthings won by each manor and have them recorded on the FEUDAL FARTHING SCORESHEET. You may wish to award the highest scoring manor bonus feudal farthings and/or to design for the winning manor members a prestigious badge proclaiming, "I survived the Torture Chamber."